A HISTORY LOVER'S HOLIDAY GIFT GUIDE

OUR 61ST YEAR

DECEMBER 2014

TRUE WEST

HISTORY OF [illegible] FRONTIER

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32 Tenacious Women Who Left Their Mark on the Old West

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Billy the Kid's Revenge

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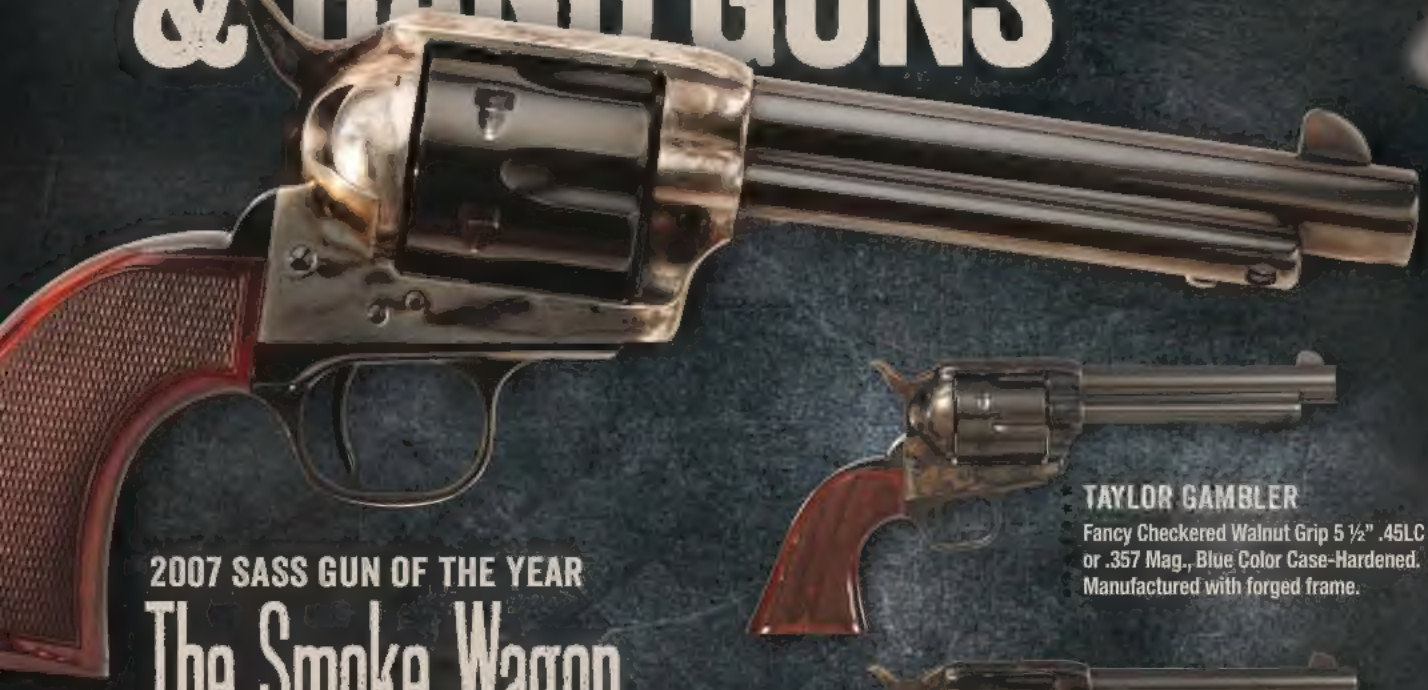

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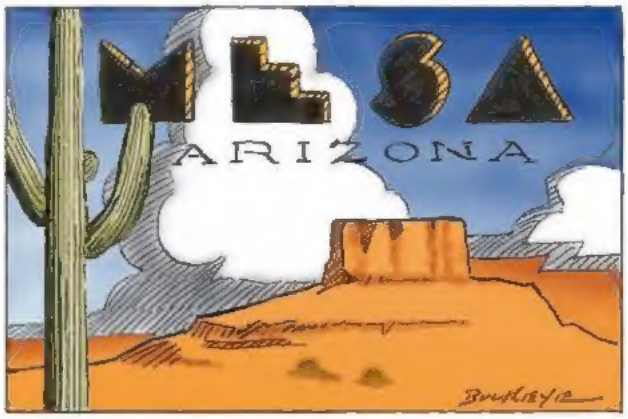

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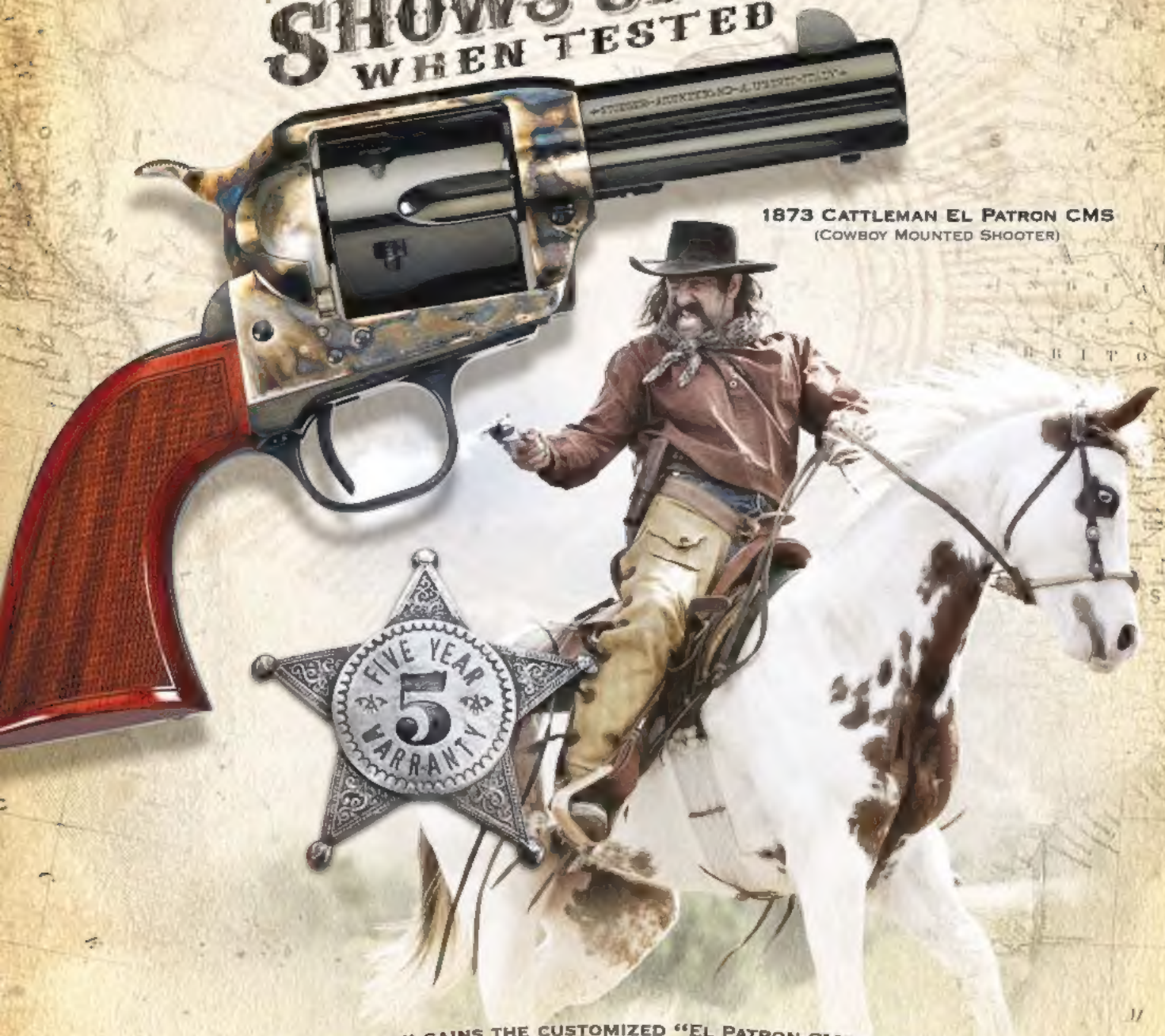

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Wild and Wooly Country

The first settlers of Nebraska's Custer County built residences out of prairie sod, "with some of Uncle Sam's cedar for rafters," as J.J. Downey recalled. He arrived in Dale Valley in June 1889, a few years after William Moore, who is shown here with his family in this 1886 photograph by Solomon Butcher. Although Custer County was more a "mecca of the cattleman," sheep ranchers like Moore, the Haumont brothers and the Finlen brothers did raise some good-sized flocks.

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HISTORY OF THE AMERICAN FRONTIER

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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December 2014 Online and Social Media Content

Outlaw Sam Bass (standing at far left) worked as a farmhand in Denton, Texas, before turning to horse stealing and robbing stagecoaches. In 1877, he and his gang held up a Union Pacific train in Big Springs, Nebraska, getting away with $60,000. Find this and more historical photography on our "Western History" board.

Pinterest.com/TrueWestMag

Go behind the scenes of *True West* with Bob Boze Bell to see this and more of his Daily Whipouts (search for "September 12, 2014").

Blog.TrueWestMagazine.com

Join the Conversation

My grandmother used to talk about my Great Aunt Maddie: "She could hit a man between the eyes at 50 yards and didn't mind at all doing it."

–Mary Holman of San Simon, Arizona

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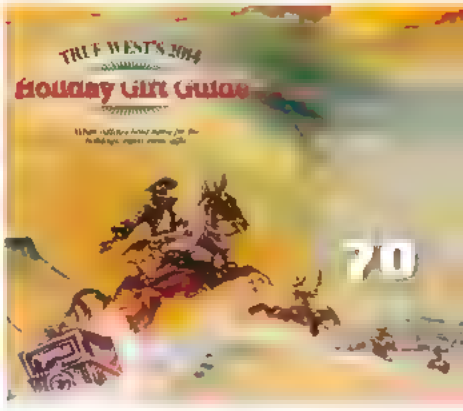

24 THE *LITTLE BIG MAN* HOAX?

On the eve of author Thomas Berger's death, a friend reveals the shroud of mystery surrounding the classic *Little Big Man*, published 50 years ago.

—By Allen Barra

28 BRANDED BUT UNBROKEN

Braver than your average frontier schoolmarm or soiled dove, these 32 tenacious gals left their mark on the Old West.

—By Chris Enss

34 THE GREAT MCGINTY

The little-known story behind an unlikely hero who Teddy Roosevelt dubbed the bravest Rough Rider of them all.

—By Kent F Frates

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When outlaws head home for Christmas, expect exotic gifts for your outlaws and in-laws.

—Special Advertising Section

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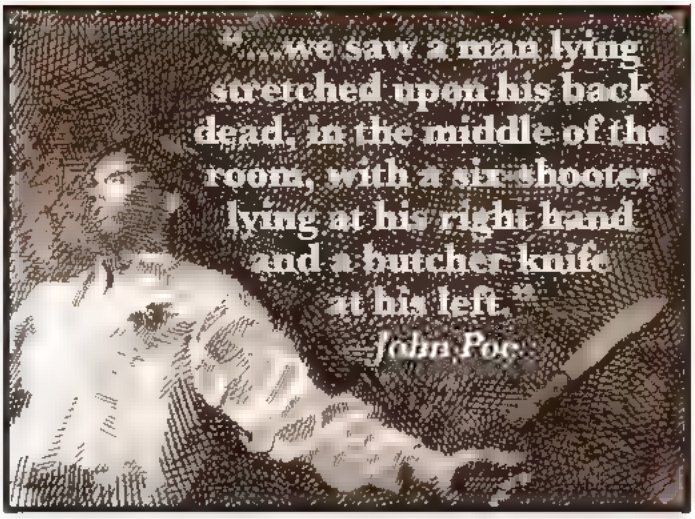
MORE QUESTIONS THAN ANSWERS?


"...we saw a man lying stretched upon his back dead, in the middle of the room, with a six-shooter lying at his right hand and a butcher knife at his left."
John Poe

Mr. Mark Gardner may have overstated the case when he declared the *Las Vegas Daily Gazette* article [September 2014] "shoots down conspiracy theories" concerning Billy the Kid's death. The article doesn't resolve the controversies and may actually create one or two new ones for Pat Garrett's version of the story.

According to the article, Garrett first entered the house before the victim next entered. That agrees with John Poe's memoir. In his book, Garrett claims he observed someone approach the Maxwell house from his watch in the peach orchard and followed that person inside. That version gets the nod in the issue's aptly titled "A Shot in the Dark" [*Classic Gunfights*]. Dismissing questions raised by the fact that the victim walked past two armed guards to enter the house as "he [the Kid] made a mistake" strains credulity. The Kid was an accomplished fugitive with a death sentence hanging over his head.

The article's version of who entered the house first is inconsistent with Garrett's book. If the article is based on an interview with Garrett, did he change his story for the book? If so, why?

Mr. Gardner correctly observes that the article reference to the Kid's attempted disguise is interesting by its absence from either the Poe memoir or Garrett's book. Did the reporter invent that detail out of whole cloth, or did he get that notion from the Garrett interview? Was the Kid disguised; or might the suggestion of a disguise have been a convenient cover for a case of mistaken identity?

While a tidy resolution of the controversy surrounding the events of July 14, 1881, would be nice, the record simply isn't tidy. The points raised here barely scratch the surface of all the discrepancies that surround the case. Conspiracy theories persist because Garrett's claim he killed the Kid is just that, Garrett's claim. His book, *The Authentic Life of Billy the Kid*, is the generally accepted historical record. Garrett's word is proof enough for those who defend it. The problem is that, apart from Garrett's tidy telling, the record is riddled with contradiction, hearsay, circumstantial evidence and procedural irregularities that don't fit the Garrett narrative.

Did Garrett kill the Kid on July 14, 1881? I don't know. Could one of the conspiracy theories be correct? I don't know that either. I do know this; nobody knows beyond the shadow of a doubt. *The Las Vegas Gazette* article, while interesting, simply adds to the curiosity.

Paul Schmelzer
Lake Geneva, Wisconsin

HATS OFF

By golly, you have turned this magazine into something really special. Your October 2014 article "The Hat Rules" is absolutely right and correct. This is one of your best issues.

Ranger Rob Dean, Ph.D.
Big Bend National Park
Big Bend, Texas

I enjoyed the article on the hats [October 2014], with one exception. Robert Mitchum's sombrero is my favorite hat of all time in the Westerns. It fit the role and the time. I have sure seen some palm straw hats that are too big, but that hat, should it ever come up on a prop room sale, I would buy and wear it.

Dave Scully
Elgin, Oregon

Executive Editor Bob Boze Bell responds: *I too love Mitchum's sombrero, but I still think it's too big for the role. Last year, a collector beat you to the original, which hammered down for $2,500 at Brian Lebel's Old West Auction. As far as a replica goes, I have looked all over Mexico for a sombrero like Mitchum's, as well as sugarloafs, but I can't find any hatmakers who make them.*

Robert Mitchum's sombrero from 1959's *The Wonderful Country*

BACON AND EGGENHOFER?

With the start of fall semester, I have been busy with my new classes. This morning, however, I read *True West*'s October issue at the breakfast table. I'm very interested in Western art. I live in Marcus Withers's old ranch home at the head of the Chisholm Trail, and my walls are covered with Charlie Russell, Frederic Remington and N.C. Wyeth giclees, plus an original Nick Eggenhofer, a probably original Albert Bierstadt and several originals by other artists (Webb, Findlay, Sanders, etc.). I love Western art—and I loved this issue especially. Good going!

Dennis McCown
Somewhere in Texas

Branding for Fun and Profit

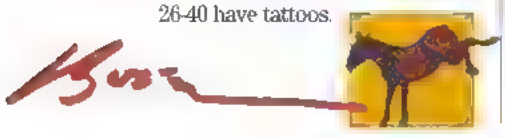
One hundred sixty two years ago, who knew Olive Oatman would be a trendsetter?

I think it's safe to say, that in the old days, no one on the receiving end ever enjoyed a branding, but you'd never know it by looking at hipsters today. How did tattoos go from being a pagan deviance to acceptable expression? That is a long journey and a subject for another magazine, but our cover girl, Olive Oatman, was, by some accounts, the first woman in the United States to show her tattooed body publicly for profit.

Utilizing marks to brand property dates back to the ancient Egyptians. By the Middle Ages, most of the European continent, especially Spain, were using branding irons to mark cattle.

Another form of branding was tattoos. The Chinese used facial tattoos as a punishment for certain crimes and to mark prisoners and slaves. The Romans demanded ID tattoos on their soldiers to impede desertion. In the Southwest, the Mohaves of the Colorado River area utilized tattoos to mark their own, although they told the Oatman girls they were doing it so they could reclaim them if they were ever taken by another tribe, which is awful close to being branded as property.

Here we are, 162 years later, and not only are tattoos (and even branding!) accepted as personal expression, but a recent poll shows that 40 percent of Americans aged 26-40 have tattoos.



The character Eva Toole (Robin McLeavy, below) on the hit TV show *Hell on Wheels* was clearly modeled on Olive Oatman (right). Toole was captured by Yavapais and traded to the Mohaves for three blankets and a horse (in real life, the Oatman girls were traded for two horses, three blankets, vegetables and beads).

– ILLUSTRATION BY BOB BOZE BELL; OLIVE OATMAN TRUE WEST ARCHIVES; ROBIN MCLEAVY COURTESY AMC –

For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

Quotes

"Pick battles big enough to matter, small enough to win."

From Jonathan Kozol's book
On Being a Teacher

"Life is a tale told by an idiot, full of sound and fury, signifying nothing."

– Zak Orth, poaching a Shakespearean speech by Macbeth, in Woody Allen's
You Will Meet a Tall Dark Stranger

"'Based on a true story' means it happened more or less like this, but with ugly people."

Tweet by Samuel H. Lowe

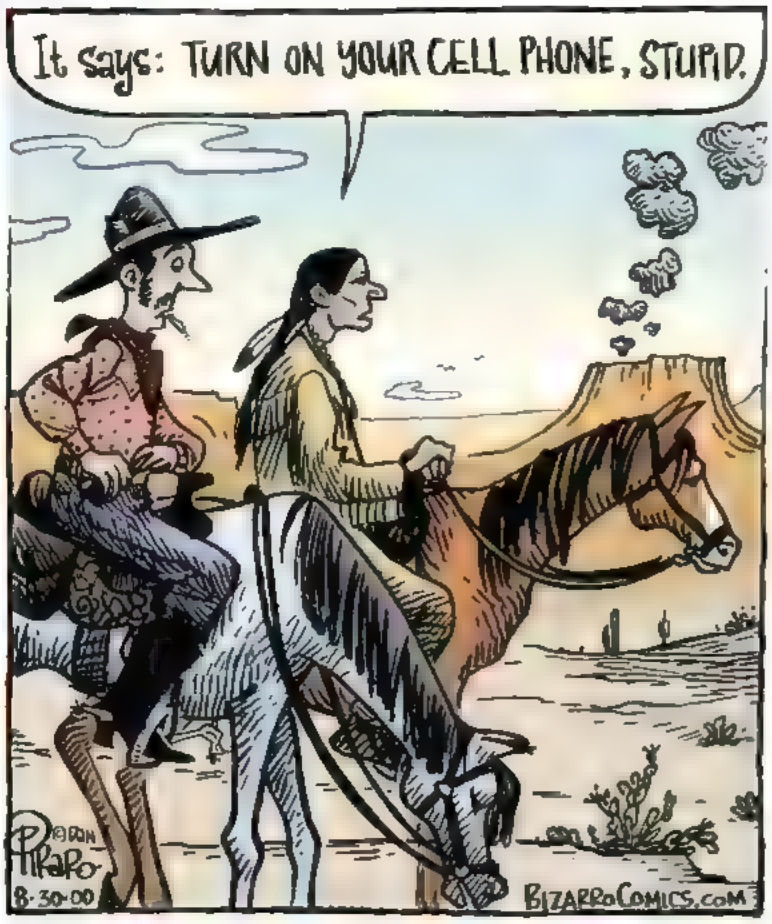
"History is mostly guessing; the rest is prejudice."

Will and Ariel Durant, authors of the 11-volume The Story of Civilization

"In certain trying circumstances, urgent circumstances, desperate circumstances, profanity furnishes a relief denied even to prayer."

American humorist Mark Twain

Bizarro BY DAN PIRARO



"Being on the tightrope is living; everything else is waiting."

Karl Wallenda, of the noted Great Wallendas family of acrobats

"The big secret in acting is listening to people."

Actor Eli Wallach, who died in June, shown here in his iconic role as the bandit Tuco

Old Vaquero Saying

"Tomorrow is often the busiest day of the week."

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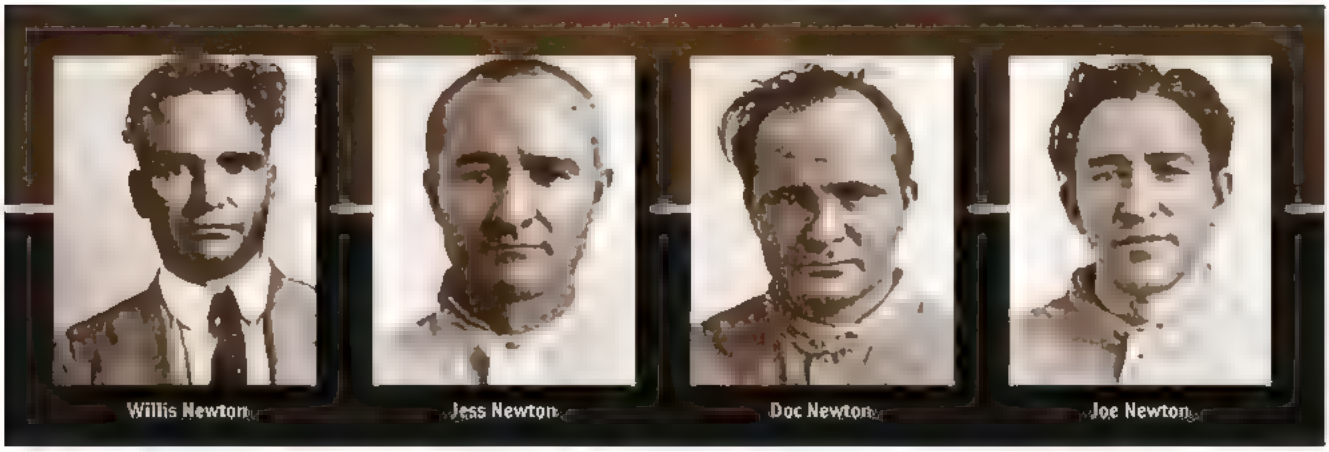
Criminal Intentions

Looking back at a strange prank on the 100th anniversary of the last Old West-style train robbery in Texas.



These mug shots of Willis, Jess, Doc and Joe Newton were taken after their arrest for the 1924 Illinois train robbery. Willis, Doc and Joe were captured within a couple of days of the holdup. Texas Ranger Harrison Hamer, the brother of legendary lawman Frank, nabbed Jess several weeks later.

TRUE WEST ARCHIVES

The last Old West-style train robbery in Texas was strange. It started off as a joke and ended up with a trip to mom's house.

In his mid-20s, Willis Newton, a good ol' boy from the Uvalde area, was a few years away from forming the famed Newton Gang with his three brothers.

As he told the story some 60 years later (published as *The Newton Boys: Portrait of an Outlaw Gang*), Willis had nearly spent all the money he had earned picking cotton. In December 1914, he jokingly told his buddy Red, "Let's go down to South Texas and rob a train."

The pair headed toward Willis's old stomping grounds, armed with a cheap pistol and two stolen Winchesters. Just before Christmas, they missed their chance to rob a train near Cline. On December 30, 1914, their target pulled in at the Cline freight house at around 2:30 a.m.

Wearing masks made from the linings of their overcoats, the two climbed onto the rear car and began robbing the passengers as the train rolled out of the station.

The first man they stuck up was the Southern Pacific's superintendent. The bandits got only $40 from him. They left single women alone, but everybody else was fair game. Many passengers were asleep, some were in Pullman berths shielded by privacy curtains. Not understanding that people were behind those curtains (Willis thought they were privies), the outlaws missed out on an estimated thousands of dollars.

> When they didn't get caught, the take tasted even sweeter.

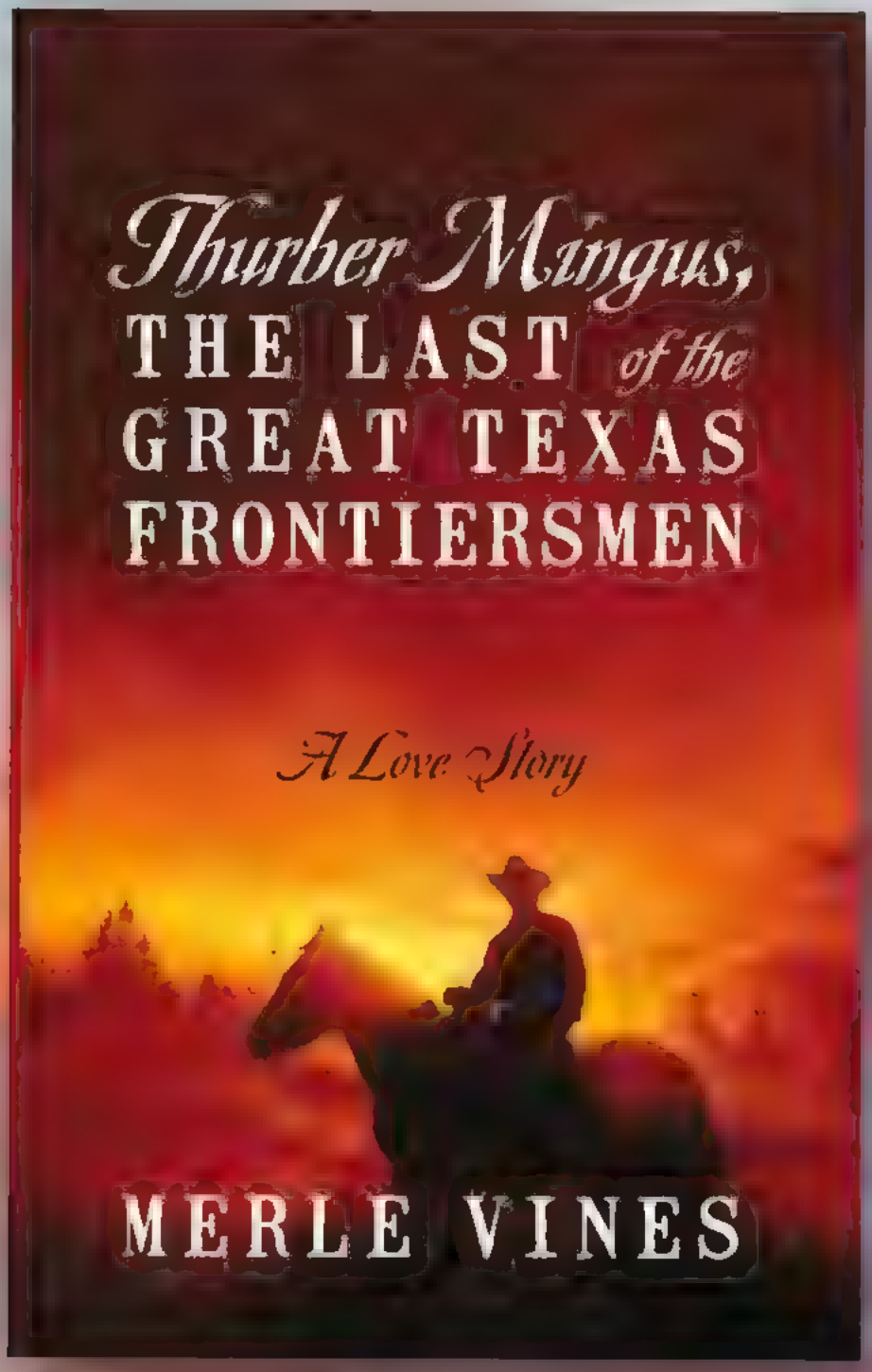
After the pair had gone car to car, they pulled the cord, stopped the train near Spofford and began their escape to Willis's mother's home in Crystal City, which, over the prickly pear flats, was about 50 miles southeast. They didn't cover their tracks. In fact, the boys killed and cooked a steer en route—even though the fire or the smell could have given them away.

About two days later, they got to Momma Newton's home. They split the $4,700—the most money either of them had ever seen. When they didn't get caught, the take tasted even sweeter.

Brothers Dock, Jess and Joe joined Willis on the outlaw trail. Between 1919 and 1924, the Newton Boys allegedly held up 87 banks and six trains. Their swan song was a 1924 train stickup in Rondout, Illinois, just outside Chicago, in which the gang got about $3 million and sent to prison.

They later rekindled their fame with a documentary filmed in 1975 and a 1980 appearance by Joe on *The Tonight Show Starring Johnny Carson*. A 1998 film starring Matthew McConaughey further burnished the legend of the Newton Gang.

The story got its real start, though, 100 years ago, when Willis had jokingly suggested robbing a train...and then went home to mama.



Thurber Mingus is the compilation of many of author Merle Vines own life experiences. Follow Thurber as he stumbles from one great adventure to the next in search of his lost love, Moodie Rising Star, to his final meeting with "Big Medicine", the great White Buffalo. The story is set in the majestic Great Plains from Texas to Montana, where Merle spent 30 years of his life living and working as a Law Enforcement Officer among the Crow and Cheyenne.

If you enjoy Western American history, read Merle's other novel, The House on Myrtle Street.

Order your today. Available in print and e-book at Barnes & Noble and Amazon.com

Dirt Floor Paradise

Lovers of ranching history are lucky they can still walk through Charles Goodnight's 1877 cabin.

How fitting that the father of the Texas Panhandle, Charles Goodnight (inset), ordered the construction of the T Anchor Ranch cabin, the oldest surviving house in the Panhandle

COURTESY PANHANDLE PLAINS HISTORICAL MUSEUM

Charles Goodnight—the "Father of the Texas Panhandle"—was not a man who took no for an answer

In 1877, when he ordered his brothers-in-law to build a log cabin to headquarter the massive T Anchor Ranch, the 15 year old and the 28 year old did as they were told—even though Goodnight wanted the structure built on a treeless plain five miles from the nearest source of wood

"It had to take forever," says "Cowboy Mike" Grauer of the Panhandle-Plains Historical Museum in Canyon, Texas. "They had to cut and haul all those cedar and juniper logs, but they built a dogtrot cabin that remains today one of the oldest ranch buildings in Texas."

A dogtrot is two cabins connected by a breezeway, all under a common roof. The one in Spring Draw that Leigh and Walter Dyer built for their sister's husband housed ranch hands on one side and offices on the other. Without glass for windows and only packed dirt for the floor, Walter deemed the cabin "good enough for anybody."

> "If we hadn't moved it, it would have been destroyed."

Today, it's good enough to teach a new generation about cowboy life in the 19th century and how big ranching got in Texas. In 1927, West Texas State Teachers College (today's West Texas A&M) bought a piece of the ranch—it once spread over six counties and covered more than a million acres—and turned the dogtrot headquarters into an agriculture "dorm." In 1975, the cabin was taken apart, log by log, and moved to the east lawn of the college's Panhandle-Plains Historical Museum, where it sits to this day.

Good timing, Grauer says, because a year later, "there was a massive flood where the cabin used to stand. If we hadn't moved it, it would have been destroyed."

Even though the cabin was safe and sound on campus, Grauer says basic neglect saw the building slowly succumb to the elements. In 2013, the building got a much-needed face-lift.

"We redid the roof, replaced rotten timber, tore out the wooden floor that was an attempt at 'modernizing' and replaced it with a packed-dirt floor like it originally had," he says. "We tore off extra rooms that had been added over the years, and so now it's just like it was when it was built. You walk in, and it's like you're stepping back in time."

Grauer should know. While he's officially the associate director and curator of art and Western heritage, most know him as "Cowboy Mike." Wearing an 1880s outfit, he's the voice of the museum's living history cowboy program. He takes children and adults through the building, telling them stories about frontier cowboy life and how important the T Anchor Ranch was to the history of Texas.

"We cannot keep up with the demand," says Grauer, who notes that, in 2012, on a single day, 3,500 students from as far south as Florida and as far north as Michigan learned about cowboys while touring this historic building.

Given his acclaim as the best-known rancher in Texas, Goodnight would be happy his cabin shares this slice of history.

Arizona's Journalist of the Year **Jana Bommersbach** has won an Emmy and two Lifetime Achievement Awards. She also cowrote and appeared on the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*

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Pawnee Power

Caught between two worlds, Pawnee scouts come up on top in a third world—American art.

The Pawnee scouts, revered to this day in Pawnee culture, played a pivotal role during the height of the Indian Wars between 1864 and 1877.

"With war howling at the very doorstep of the Pawnee nation, these soldiers forestalled the specter of genocide in their homeland and safeguarded the cultural survival of their nation into the present," states Mark van de Logt in *War Party in Blue*.

Although five Pawnees had assisted in Col. Edwin Sumner's 1857 campaign against the Cheyennes, many government officials distrusted all Indians. Recruiting the Pawnee into a battalion was not seriously considered until tensions between whites and Indians erupted into warfare in Colorado in 1864, with Gov. John Evans declaring war against the Cheyennes that spring.

> "With war howling at the very doorstep of the Pawnee nation, these soldiers...safeguarded the cultural survival of their nation...."

That first summer with the Pawnee scouts, 150 years ago, clearly inspired Howard Terpning's majestic oil, which earned the top bid at Wyoming's Jackson Hole Art Auction on September 13. When the command set out from Nebraska's Fort Kearny, the Pawnees wore Army-issued clothing of a hat, a blouse and trousers.

Howard Terpning's *Major North and the Pawnee Battalion* hammered in at $1.3 million, earning the oil painting acclaim as the top lot at the Jackson Hole Art Auction and one of the top art sales of the year.

By the time the scouts reached Julesburg, Colorado, most no longer had on their hats, few wore their blouses and some had cut the seats out of their trousers to turn them into leggings. Brigadier Gen. Robert Mitchell was disturbed by the scouts' unsoldierly appearance.

Yet when the Pawnees returned to their reservation in October, Frank North was told to recruit scouts for a battalion. When North became commander, he succeeded largely because he allowed the scouts to remain distinctly Pawnee in their conduct of warfare, even to the point of them collecting scalps as spoils of war.

Why did the Pawnees help the government conquer the Sioux, Cheyennes and Arapahos? By the 1830s, these enemies had overpowered most of the sedentary tribes, like the Pawnee, who were suffering massive losses from epidemic diseases. In 1864, the same year they joined forces with the U.S., the Pawnees lost hundreds to measles and diphtheria. An 1857 treaty had locked the Pawnees into a reservation, making them even more vulnerable to raids. When they went to hunt buffalo, Pawnees were attacked. When the women headed to storage pits, they were attacked. When the U.S. came to the Pawnees and asked for help in locating the resisting tribes, the Pawnees welcomed the opportunity to take the war away from their home and exact revenge on their enemies.

Terpning's impressive oil, *Major North and the Pawnee Battalion*, and other important Western American artworks earned collectors nearly $10 million. Included here are some winter artworks from this summer's auctions.

Too Many Snows was a big hit at Coeur d'Alene Art Auction this year, hammering down at $425,000. Howard Terpning's oil portrays a fur trapper drawn to the wrecked reminder of an earlier trapper's cabin, with its roof caved in from numerous winters of heavy snows.

A master of the nocturne, Frank Tenney Johnson painted *Return from the Hunt* in 1934, an oil that a collector successfully bid $245,000 at Coeur d'Alene Art Auction.

Gerry Metz's First Lite, which hammered down at Altermann for $2,400, portrays a mountain man familiar to readers of *Improbable Journey*, a Lewis and Clark coffee table book illustrated and written by the artist.

Artworks by Martin Grelle sold well at this year's summer auctions, including *Winter Trader*, an oil that sold for a $85,000 bid.

UPCOMING AUCTIONS

December 5-7, 2014
Historic Firearms
Rock Island Auction Company
(Rock Island, IL)
RockIslandAuction.com
800 238 8022

December 7, 2014
Western Art
Altermann (Santa Fe, NM)
Altermann.com • 505 983 1590

December 8, 2014
American Indian Art
Bonhams (San Francisco, CA)
Bonhams.com • 415 503 3550

December 11, 2014
Civil War & Montana
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The Marvels of Marlin's Model '89

Sharpshooters Annie Oakley and Frank C. Miller were among the rifle's notable promoters.

World-renowned sharpshooters Annie Oakley, a star of Buffalo Bill's Wild West, and Frank C. Miller, crack shot of the Irwin Bros. Cheyenne Frontier Days Wild West Show, often shot with Marlin rifles in their exhibitions.

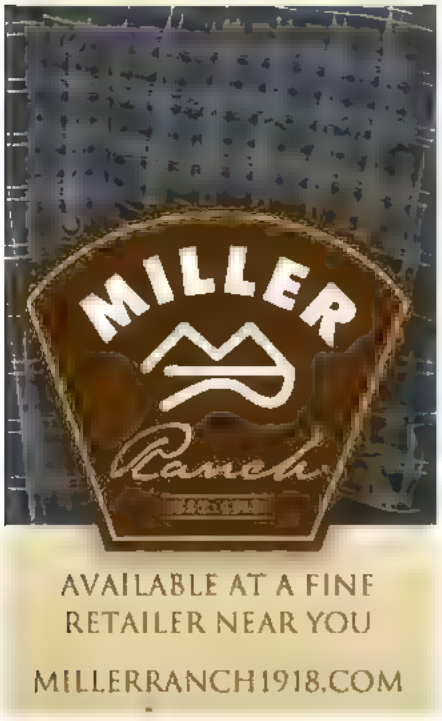
"I gave as high as 15 exhibitions a day, shooting under all conditions, rain, wind, night, in parades in the streets," Miller said in a 1915 interview. "And late last fall, I used some of the guns on a hunting trip to Canada and Wyoming. From all this, you can see what opinion I have of Marlin guns."

Among the several Marlin firearms Oakley owned, she particularly cherished a special presentation, engraved 1889 model. The '89 Marlin was the first solid-top receiver, lever action rifle with a side ejection that threw the fired cases, or live cartridges, to the right-hand side of the rifle as opposed to being thrown straight up and out of the gun.

Dubbed as the "New Safety Repeating Rifle," the 1889 Marlin was a mid-sized, redesigned 1888 model. The most noticeable difference was the solid top with its side-ejection system. Internal upgrades included a locking lug and firing pin system that prevented discharge until the bolt was locked in place. The new model also utilized a cartridge

Annie Oakley was among the Wild West show sharpshooters who relied on Marlin rifles for her fast and fancy shooting exhibitions. This vintage Buffalo Bill's Wild West poster shows "Little Miss Sure Shot" with one of her Marlin lever action rifles.

TRUE WEST ARCHIVES



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Marlin manufactured its 1889 model from 1889 until 1895, however, the factory continued to produce the model made from parts on hand, from 1896 through 1903. This deluxe Model 1889 Marlin rifle with its pistol gripped, select walnut hand checkered stock and tasteful scroll engraving (see inset) reveals the type of quality firearm the Marlin factory produced.

COURTESY ROCK ISLAND AUCTION COMPANY

carrier that raised automatically, closing the end of the magazine after the head of the cartridge had passed into the carrier, thus preventing the next cartridge from entering the carrier and jamming the action—an important feature, since the rifle was produced in the 32-20, 38-40 and 44-40 chamberings (only 34 made with 25-20).

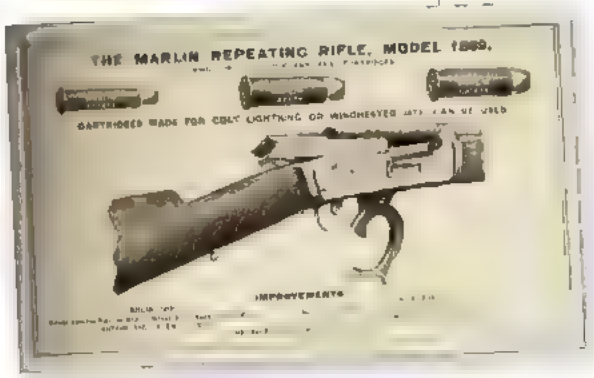
> "I gave as high as 15 exhibitions a day, shooting under all conditions, rain, wind, night...."

The similarity between the .38-40 and the .44-40 cartridges sometimes caused confusion for shooters. If a shooter accidentally loaded a .44-40 into a .38-40, the lever would not close properly. With the '89 Marlin, he simply had to lever downward, as if the .44-40 was an empty shell, and the oversized cartridge would be thrown to the side.

Standard '89 Marlin rifles included a 24-inch octagonal or round barrel, although barrels could be ordered in intervals of two inches up to 32 inches. The 1889 was Marlin's first carbine. Standard carbines had 20-inch tubes, while around 300-plus were made with a 15-inch version, and just four were turned out with 24-inch barrels.

Rifles were fitted with "Rocky Mountain" sights made up of a German silver blade front sight and a semi-buckhorn-type rear sight, which could be elevated by a stepped elevator. The stock was straight-grained walnut with a steel-capped forearm and a crescent-style steel butt plate (carbines wore a carbine-style butt plate). Barrels and all hardware were blued, while the hammer, lever and butt plate wore the colorful Marlin case-hardening. The model also came as a short rifle, takedown model and musket.

Although somewhat revolutionary in the firearms world, the '89 still had minor drawbacks that would be eliminated from Marlin's subsequent models. The manufacturer removed the rear-locking lug, which extended down into the trigger guard and had a tendency to pinch the shooter's fingers during



This period catalog illustration reveals that the Model 1889 Marlin was a mid-sized rifle capable of handling the .32-20, .38-40 and .44-40 cartridges of the 1873 Winchester and of Colt's Lightning pump-action rifle. It also shows the side ejection system, with the lever lowered in action—one of the new features of the model.

TRUE WEST ARCHIVES

rapid-fire cycling. It also did away with the small spring-loaded retainer at the rear of the lower tang that held the lever in place when closed, which shooters disliked.

Nevertheless, the 1889 Marlin was well received on the frontier and nationwide. More than 55,000 guns left the factory between 1889 and 1903. In its day, the model was considered state-of-the-art. Now, 125 years later, the 1889 Marlin is an extremely collectible firearm. ★

Phil Spangenberger has written for *Guns & Ammo*, appears on the History Channel and other documentary networks, produces Wild West shows, is a Hollywood gun coach and character actor, and is *True West*'s Firearms Editor.

HAPPY TRAILS PEACEMAKERS

Benefiting the Happy Trails Children's Foundation, a charity Western entertainers Roy and Dale Rogers frequently supported, this year's Silver Screen Legend XVII is dedicated to Edward Bohlin, the Swede who came to America to be a cowboy and wound up crafting fancy gun rigs, saddlery and other cowboy gear for many famed Hollywood stars. A replica of a 1955 Bohlin parade rig, the shown Jim Lockwood-made outfit, topped off with Sterling silver hardware provided by Conrad Anderson's Rocktree Ranch, features a pair of silver-plated, ivory stocked and engraved single actions, donated by Colt. A raffle for this exquisite set will be held on December 13, 2014.

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BY ALLEN BARRA

The *Little Big Man* HOAX?

The 50th anniversary is wrapped in a shroud of mystery still left to unravel.

In 1992, *American Heritage* magazine asked historians, artists and novelists to name their favorite American historical novel. The overwhelming winner was Thomas Berger's 1964 novel, *Little Big Man*, the story of Jack Crabb, a white man raised by Northern Cheyennes, who spent his life going between the two cultures and witnessed nearly every famous event of the frontier West.

In 1996, nearly 30 years after Arthur Penn's 1970 film had catapulted Berger's novel into a bestseller, I met Berger. I later shared my objections to the movie, which, I thought, detracted from the novel's

The Northern Cheyenne tribe authenticated Berger's portrayal of their people. Dustin Hoffman's Jack Crabb (at left) was captured by the tribe, adopted by its chief and eventually given the name "Little Big Man" for an act of bravery.

ALL FILM IMAGES COURTESY NATIONAL GENERAL PICTURES

timelessness by making it too much into a parable of the Vietnam War

He wrote me "You and I are of one mind concerning the *Little Big Man* movie, and I was appalled by the confusion of the Washita attack with My Lai (especially since the historical example of Sand Creek was available, though, without Custer) As to [Richard] Mulligan's two portrayals of the general [George Custer], I greatly prefer that in *Teachers*, but I have always been on the friendliest terms with Arthur Penn and the late Richard (the latter starred in a play of mine at the Berkshire Theatre Festival in 1970) and my career owes a lot to the success of the motion picture, so I have avoided any public animadversions on the film, which of course has many strengths, most of them, appropriately, visual."

Critics have called Crabb the "frontier Zelig," referring to Woody Allen's 1983 film about a man who pops up in photographs of numerous key events of the 20th century Berger always thought it should have been the other way around: "My novel came out nearly 20 years before Allen's film," he told me, "Shouldn't Zelig have been the 'Jack Crabb of the 20th century?'"

In any event, Crabb ushered in the golden age of the Western novel, when heavyweight writers began taking the legendary American West seriously. After *Little Big Man* came Charles Portis's *True Grit* (1968), Michael Ondaatje's *The Collected Works of Billy the Kid* (1970), Ron Hansen's novels about the Dalton Gang, *Desperadoes* (1979) and *The Assassination of Jesse James by the Coward Robert Ford* (1983), Cormac McCarthy's apocalyptic *Blood Meridian* and Larry McMurty's epic *Lonesome Dove*, both published in 1985, Pete Dexter's elegiac account of Wild Bill Hickok's last days, *Deadwood* (1986), Daniel Woodrell's *Woe to Live On* (1987,

Before Tom Berger wrote one of the most accurate portrayals of Northern Cheyenne life and of the 1876 Battle of the Little Big Horn where Gen. George Custer famously perished, the author had yet to visit the battlefield site He would not do so until 1966, two years after his *Little Big Man* book was published. He is shown here at the site on that first visit.

BY JEANNE REDPATH BERGER

In the 1970 movie *Little Big Man*, adapted from Thomas Berger's novel, Dustin Hoffman starred as Jack Crabb (at left) while Richard Mulligan played Gen George Custer (at right)

made into Ang Lee's film *Ride With the Devil*), Susan Dodd's heartrending fictional biography of Jesse James's mother, *Mamaw* (1988), N. Scott Momaday's *The Ancient Child* (1989), which juxtaposes the life of a young Kiowa boy with the legend of Billy the Kid, David Thomson's *Silver Light* (1990), which mingles the destinies of real-life Westerners with film characters, Robert Coover's phantasmagorical *Ghost Town* (1998) and Stephen Harrigan's harrowing *Gates of the Alamo* (2000).

Berger's excellent book has made an impression. But what if, through a cleverly conceived deception, *Little Big Man* was not a novel at all, but actual history? Did Berger pull off a historical hoax bigger than Frank Waters's *The Earp Brothers of Tombstone* and Glenn Boyer's *I Married Wyatt Earp* combined?

How Do You Know?

In retrospect, Berger may have given me clues to his chicanery all along. In 1998, in anticipation of the publication of *The Return of Little Big Man*, I interviewed him for the *Village Voice*.

When I asked him how *Little Big Man* came about, he responded: "I began *Little Big Man* in 1962, with the idea of bringing together all the great themes of the Old West that we, in the 20th century, looked back on as legendary. A year or two of daydreaming about it convinced me that this could only work if it was presented as the lifelong adventures of one person—a person who, because of circumstance, had come to know both the white and Indian side of the story.

"Gradually it came to me that a white man who had lived with the Indians sometime in the 1860s could have been at both the battles of the Washita Valley in 1868 and at the Little Big Horn in 1876. And I figured those two fights could stand in for all the other encounters between the U.S. Cavalry and the Plains Indians.

"In addition to Custer, a man could also have known Buffalo Bill Cody and might have become friends with him, and as you know if you've read both of the *Little Big Man* books, Jack Crabb had a long and fruitful association with Buffalo Bill.

"Wild Bill Hickok was universally regarded as the most iconic gunfighter, so having my character connect with him was a way of representing the whole gunfighter culture."

> **Crabb was either the "most neglected hero in history or a liar of insane proportion."**

Since many American Indians had vouched for *Little Big Man's* authentic portrayal of Northern Cheyenne life, I asked Berger if he had visited the Little Big Horn battlefield and talked with descendants of the warriors who had fought in that battle.

He responded, "The truth is that I didn't travel at all in the course of my research for *Little Big Man*. I never visited the battlefield while writing the book, and don't believe I went there for the first time until, if I recall correctly, around 1966. I wanted to see the places that Jack had seen.

"I did see a good deal of the Great Plains. When I was a boy, I went with my folks on a car trip from Ohio to Nebraska. I saw my first Plains Indians, though I do not recall whether they were Sioux or Cheyenne or another tribe. The first time I saw them they were at a powwow, or at least that's the word that was used to describe it to me. They were wearing buckskin and beads, which looked pretty authentic to me, but I was later told that Indians didn't have beads and things like that until they began trading with white men.

"I've seen a lot of the West on many trips, but I never did it as research. I always thought I could take in much more if I was relaxed, not working. I know Mark Twain took extensive notes on his travels for his novels and nonfiction. But things always seemed fresher to me if I experienced them first and wrote down my recollections later."

He did share with me some works he had consulted while working on his manuscript, most notably Dee Brown and Martin F. Schmitt's *Fighting Indians of the West* and George Grinnell's *The Fighting Cheyennes*.

After our interview, I mentioned to Berger that, at times, he had talked about Crabb as if he were a real person—"Jack Crabb had a long and fruitful association with Buffalo Bill" and "I wanted to see the places that Jack had seen." He shot me a deadpan look, "How do you know he wasn't?"

You Haven't Looked Hard Enough

After reading *The Return of Little Big Man*, I sent Berger another note, asking him about his sources for Crabb having witnessed the 1881 street fight in Tombstone, Arizona, the death of Sitting Bull and other events. I told him other accounts of the "Tombstone Turmoil" differed from Crabb's, including my own book *Inventing Wyatt Earp*, which I overnighted him. He replied, "Your superb and authoritative book was not available to me while I listened to Jack Crabb's personal account of the O.K. fight, and therefore I was not able to counter his strong anti-Wyatt bias. Jack of course is a friend of Allie's."

"Listened to Jack Crabb's personal account?" I asked Berger if he was joking, as I had been unable to find any reference to the real Crabb anywhere. He responded: "If like Ralph Fielding Snell you haven't been able to find Jack Crabb's name in any sources of Western history, maybe you just haven't looked hard enough. Feel free to make this a lifelong quest!"

Now I was doubly flummoxed. Was Berger telling me that Snell, the "Man of Letters" who supposedly edited Crabb's memoir, was also real? In *Little Big Man*, Snell "claimed" to have met Crabb in 1952, at a convalescent home, when Crabb called himself a "111-year-old survivor of the Little Big Horn." This preposterous statement leads the reader to see Snell as a literary artifice intended to give the story credibility; I saw the middle name as an allusion to the English picaresque novelist and creator of the character Tom Jones, Henry Fielding.

Yet Snell cautioned, "I have never been able to decide on how much of Mr. Crabb's story to believe. More than one night, I have wakened in the wee hours with the terrible suspicion that I have been hoaxed,

A teenaged Jack Crabb gets a good washing of his sins from his impassioned foster mother, Louise Pendrake, played by Faye Dunaway, in this classic scene

have rushed to my desk, taken out the manuscript, and pored over it till morning." He concluded Crabb was either the "most neglected hero in history or a liar of insane proportion."

Fifty Years and Counting

Late one night, I awakened in the wee hours with a terrible suspicion that we had all been hoaxed—by Berger. Crabb's story seemed too historically authentic to be invented, particularly by a writer who admitted he had conducted relatively little research and who never saw most of Crabb's West until after the book was published.

What if Snell was the fiction, created by Berger to disguise the fact that he had stumbled onto Crabb's memoir? Or perhaps he had even come across the real Crabb himself, in 1952, when 28-year-old Berger worked as a college librarian.

I asked Berger if he could loan any materials that might prove that Crabb had existed. He sent me the article, "In Search of the Real Jack Crabb," by the noted Custer historian Brian W. Dippie. I was thunderstruck. Someone out there shared my suspicion!

Berger then sent me "Thomas Berger's *Little Big Man* as History," by Leo E. Oliva, of Fort Hays Kansas State College. Oliva's paper opened my eyes. "For the purpose of evaluation of *Little Big Man* as history, the following chronology is considered first to show that characters and events in the book are correct in relation to time." The result, Oliva concluded, is "good history."

Oliva's chronology placed Crabb through every year of his life from 1852, when the 10-year-old and his sister were captured by Cheyennes while traveling the Oregon Trail with their family, to 1876 and the Battle of the Little Big Horn, up to the subsequent death of Crabb's Cheyenne grandfather, Old Lodge Skins.

With Berger's death on July 13, 2014, I am left to wonder: will an examination of Berger's papers verify Crabb's existence, not just up to 1876, but also for all of the later events Crabb witnessed in *The Return of Little Big Man?*

Berger once cautioned me, "Not to make the Oliva article your life's work." "I suspect," he wrote, "Jack's account as being too close to Stuart Lake's potboiler [*Wyatt Earp: Frontier Marshal*]."

As the 50th anniversary of *Little Big Man* loomed, I had asked Berger if he would allow me to reprint our communication on the subject. His e-mail reply on June 10, 2014, our last communication, proved him to be just as gracious as ever: "Please quote whatever you like from anything I've written public or private. For a while I assumed everyone had forgotten the 50th anniversary, but it turns out that Random House will publish a special reprint of the book in the autumn. Nothing has changed since we were last in touch, except that I'm now ninety and in a wheelchair, though my head apparently still functions. I hope you are well and productive."

He fell ill and died less than six weeks later. In looking back over our communication, I wonder, did Berger, in his later years, feel a dollop of guilt for having taken *Little Big Man* from Crabb's words and wanted someone to uncover his hoax? The truth of *Little Big Man* may never be known, but a careful study of *The Return of Little Big Man* may yet reveal some clues. After all, Berger did tell me, "Feel free to make this a lifelong quest!"

Allen Barra knew Tom Berger for about 15 of his 89 years and often exchanged letters and books with him. He is the author of *Inventing Wyatt Earp* and a contributing writer for *The Wall Street Journal*, *TheAtlantic.com*, *The Daily Beast* and *American History* magazine.

During her four years with the Mohaves, Olive Oatman received a blue chin tattoo. "They . pricked the skin in small regular rows on our chins with a very sharp stick, until they bled freely," Oatman said The Mohave then dipped the stick in weed juice and blue stone powder and applied it to the pinpricks on her face

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BRANDED But Unbroken

BY CHRIS ENSS

Thirty-two tenacious women who left their mark on the Old West.

The image of strong women pioneers and trailblazers of yesteryear has grown hazy in the decades since the mass migration west. For many, the type of woman who dared venture into the rugged frontier is relegated to two categories: the corset-wearing soiled dove with the heart of gold who entertained in saloons or the forlorn schoolmarm who struggled to educate a community caught in survival mode in a world without law and order.

Dime novels were the first in a long line of news articles and books that helped narrow the view of the variety of women in the West down to a certain few colorful characters. Colonel Edward Zane Carroll Judson, who often wrote under the name of Ned Buntline, penned several popular dime novels in which the story centered on either a shunned lady from a house of ill repute or an old maid schoolteacher seeking love. One of his best-selling tales, *The Secret Vow, or The Power of Woman's Hate*, involved a New Orleans madam who dreamt of traveling over the plains to teach orphan children how to read.

The fact is women in a variety of professions journeyed beyond the Mississippi to make new lives for themselves. Their backgrounds and ambitions were diverse and unique and as native to the wild territory as the eye-stretching plains and the great bowl of sky over those plains.

The Entertainers

While blazing the trails that would allow for settlement in the frontier West, fur trappers, Forty-Niners and frontiersmen were content with crude entertainment provided by ragtag bands and bear-wrestling and prizefighting exhibitions. In the impetuous atmosphere of tent cities, gambling dens, saloons, brothels and dance halls thrived, but miners and merchants soon longed for more polished amusements. Theatres, backstreet halls, tents, palladiums and jeweled-box-sized playhouses went up quickly and stayed busy, their thin walls resounding with operas, arias, verses from Shakespeare and minstrel tunes.

Kate Rockwell gained notoriety as Klondike Kate by dancing in vaudeville shows during the Klondike Gold Rush. The rebellious dancer was engaged more than 100 times and married at least three

ALL IMAGES TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED

Many of the most popular women entertainers of the mid-and-late-1800s performed in boomtowns throughout the West. They were mostly well received and sometimes literally showered with gold. Lotta Crabtree was one such entertainer. She was six years old when her mother brought her to California in 1853 and eight when she began her career as a singer, dancer and comedy actor. Touring the mines and playing in little upstairs theatres or at the local opera houses, Crabtree, soul of mischief and merriment in all her roles, was Fortune's favorite.

The spirited Lola Montez attracted thousands of starstruck audiences, who described her dancing as "heavenly." An Irish lass born Marie Gilbert and trained in Seville as a Spanish dancer, Montez defied convention and wore flesh colored tights and knee-high dresses of flamenco that fanned out as she spun around the stage, stomping her feet to the music. Her personal life was as controversial as her dancing. She was involved romantically with French author Alexandre Dumas and King Ludwig I of Bavaria. One critic called Montez the "incarnation of brave wickedness and splendid folly."

Kate Rockwell, known professionally as "Klondike Kate" or the "Flame of the Yukon," endeared herself to audiences in Alaska, crooning songs of faraway places in her low, sultry voice. The feisty redheaded beauty dressed in

Lotta Crabtree

a form-fitting, red sequin gown and played to packed houses nightly She married a waiter, Alexander Pantages, who used the capital Rockwell earned performing in venues from Washington to Texas to purchase theatres and nickelodeons. Pantages eventually left his hard-working wife for a younger woman, taking all of Rockwell's earnings with him. Not many know her name, but Pantages's name can still be seen today on theatres in the United States and Canada.

One stage performer literally acted on behalf of her nation. Born Harriet Wood in New Orleans, Louisiana, in 1833, Pauline Cushman spied for the Union Army during the Civil War. President Abraham Lincoln commended her service She died at the age of 60 and was buried in Officer's Circle at the Presidio's National Cemetery in San Francisco, California.

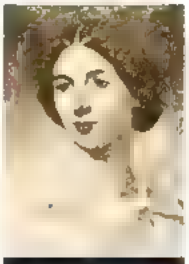
Pauline Cushman utilized her acting talent as a Civil War spy. She concealed Confederate battle plans in her shoes, but was caught and sentenced to death. She delayed her hanging by faking an illness and was reprieved when Union Troops attacked and Confederate soldiers fled without her

The Explorers

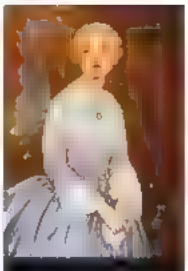
The uncharted Western regions of America were drawn and publicized by explorers of both genders.

Sacagawea, the young Shoshone woman who served as Lewis and Clark's translator on their 1804-05 expedition, made the entire journey to the Pacific, and the return trip back to her Mandan village, with a newborn baby on her back. Many believed that, without her aid, the journey, commissioned by President Thomas Jefferson, would have ended in failure

In 1843, Gen. John Charles Frémont led an expedition over the Rocky Mountains into Oregon. His wife, Jessie, the daughter of Sen. Thomas Hart Benton, transcribed his adventures onto paper for curious, westward moving settlers. Jessie also helped bring about the preservation of nearly 1,200 square miles of land in central California known as Yosemite.



Jessie Frémont



Narcissa Whitman

Narcissa Prentiss Whitman recorded the hardships and experiences of life on the trail west in 1836, as she traveled with husband Marcus through the Oregon wilderness and the Walla Walla Valley in Washington. She and Eliza Spalding were the first white women to cross the Continental Divide. The Whitmans were Presbyterian missionaries who, along with the Spaldings, established Waulatpu on the banks of the Columbia to minister to the Cayuse Unfortunately, on November 29, 1847, after a measles outbreak had killed more than half the tribe, the Cayuse, believing the Whitmans had poisoned their people, killed 14 missionaries at the post, including Marcus and Narcissa.

The Activists

Women who right wrongs were just as prevalent out West as they were in the East. Activists ranged from Helen Hunt Jackson, who wrote about the unfair treatment of American Indians, to Donaldina Cameron, who rescued more than 3,000 Chinese girls and women from indentured servitude at her mission in San Francisco's Chinatown.

One protest that echoed throughout the Wild West was Carrie Nation's. For decades, the lives of women from coast to coast had been adversely affected by their husband's, fathers' and brother's abuses of alcohol. The brick bat-, stone- and hatchet-wielding Nation was a member of the Women's Christian Temperance Union, founded in 1874, to encourage wives and mothers to crusade against liquor Smashing saloon tables and liquor barrels, Nation waged a one-woman campaign against saloons across Kansas and into Oklahoma. After destroying her first saloon in Kiowa, Kansas, and others in Wichita, the incident was hailed by flashy headline writers, reveled in by cartoonists and worn threadbare by poets. Amidst all their ridicule and burlesque, her sincere purpose stood out, marking Nation as the original advertiser of the fight against liquor.

Donaldina Cameron

Carrie Nation

The Teachers

Concerned parents who moved to the frontier realized that without good teachers, the children of the settlers would become orphans of progress. Daring female educators pushed beyond the boundaries of the Mississippi River to teach frontier boys and girls how to count, read, write and mend a pen. Lacking schoolbooks, Eliza Mott taught the alphabet using inscriptions on tombstones Olive Mann Isbell and Hannah Clapp came to class armed with guns to keep students safe from hostile natives. Rosa Maria Segale, however, spread her teachings to the wider public.

Born in Italy in 1850 and brought to America when she was four, Segale became a nun, Sister Blandina, who pursued her first westward assignment

Hannah Clapp, owner and principal of the Sierra Seminary founded in Carson City, Nevada, in 1861, stands at far right. Mark Twain visited the school in 1864 and incorporated his observations of Clapp's teachings in his famous 1876 novel, *The Adventures of Tom Sawyer.*

Olive Mann Oatman

Sister Blandina

as a teacher in Trinidad, Colorado, and Santa Fe, New Mexico. In her diary, published in 1932 as *At the End of the Santa Fe Trail,* Sister Blandina recorded her encounters with vigilantes and outlaws. Even as she chastised those who took the law into their own hands, she cared for the wounded criminals. In the late 1870s, she gave aid to a member of Billy the Kid's gang, Happy Jack, after four other doctors had refused to help. The Kid wanted to kill them, but Sister Blandina discouraged him. This wasn't William Bonney, but Arthur Pond, alias William LeRoy, who also went by the nickname. The outlaw later remembered the sister's act of kindness and refrained from robbing a stage she was on after recognizing the nun on board.

The Warriors

As American Indians waged war on the frontier against settlers, some courageous women fought alongside their men. In 1876, two such women were Buffalo Calf Road Woman, who saved the life of her brother during the Battle of the Rosebud, and Moving Robe Woman, one of the warriors who led the counterattack against the cavalry that proved a death knell for Gen. George Custer and his men.

One warrior who fought with her intelligence was Warm Springs Chief Victorio's sister Lozen, whose wise council Geronimo sought before his raids on Mexican villages or on U.S. Army soldiers determined to capture the Apache leader and his followers. In 1886, Lozen, along with Geronimo and his men, surrendered. She was among the Apache ringleaders shipped by train from Fort Bowie, Arizona, to a prison at Fort Marion in Florida. She never saw her homeland again; Lozen died of tuberculosis in 1889.

Buffalo Calf Road Woman

Courage on the battlefield was not limited to Indians. Outside a couple assumed noncombatants and some couriers, the only survivors of the dark and bloody 1836 Battle of the Alamo were the widows of several Texian defenders and a number of children, and not because they had all hid away from danger. While the Texians hoped for reinforcements to arrive, Susanna Dickinson nursed soldiers wounded during the conflict. She was shot during the siege, and her Army officer husband was killed. Susanna held her infant daughter, Angelina, the "babe of the Alamo," in her arms when she informed Gen. Sam Houston that the Alamo had fallen.

Susanna Dickinson

Cynthia Ann Parker holds her daughter, Topsannah, in 1861, a year after Texas Rangers had rescued them from the Comanches who captured her in central Texas nearly 25 years earlier. She made several unsuccessful attempts to flee to her sons, Pecos and Quanah. The latter carried on his mother's legacy as the last free Comanche chief, serving as a link between whites and Comanches.

The Captives

Present-day Gila Bend, Arizona, is the scene of one of the greatest tragedies of early pioneer days. On March 19, 1851, a band of Yavapais slain a father and mother, and four of the seven children of the Oatman family. The youngest son, Lorenzo, scalped and tossed over a cliff, survived the ordeal. The two daughters, Mary Ann and Olive, were taken hostage. After a harrowing year of hunger with the Yavapais, the girls were sold to the Mohaves for two horses, blankets and vegetables. Olive lived through another four years with the Mohaves, who treated her like family and marked her like they did the other women in the tribe, tattooing blue lines on her chin that ran from her mouth, as well as her arms. Tragedy struck when famine came in 1855, and Mary Ann died. The Mohaves released Olive in the spring of 1856. She reunited with her brother, Lorenzo, and

At the age of 15, dance hall girl Dora DuFran promoted herself to madam and began operating a brothel in Deadwood, Dakota Territory. She even hired Calamity Jane as a cook and wrote about her in *Low Down on Calamity Jane*: "She took more on her shoulders than most women could. She performed many hundreds of deeds of kindness and received very little pay for her work."

the pair moved to Oregon to live with their cousin. Despite Rev. Royal Stratton's attempt to twist Olive's story in *Captivity of the Oatman Girls*, the love she had for the Mohaves bled through his pages and in the public lectures she gave. Olive married John B. Fairchild in 1865, and nearly 40 years later, on March 20, 1903, she died in Sherman, Texas.

Another female captive, Cynthia Ann Parker, was nine years old when she was taken as a hostage after Comanches, Kiowas, Caddos, Wichitas and Kichais attacked the homestead of Silas M. Parker in central Texas on May 19, 1836, killing several of the settlers living there. Parker stayed with her Comanche captures for nearly 25 years. The bride of Chief Peta Nocona, she had three children with him. In December 1860, Texas Ranger Sullivan Ross and his men attacked Chief Nocona's camp, killing the chief and a number of braves. The rescued Parker was returned to her white relatives near Birdville and then lived with her brother in Van Zandt County. She wasn't happy, and she didn't want to stay there. Nocona's people were her own, and she grieved for the free life of the plains.

The Outlaws

They were the kind of bad women who the good women tried to run out of town on a rail. Some sported pink ostrich feathers and yards of lace and tulle, with as neat a boned in waistline as you could want and a steely-eyed glitter demanded by her trade; others wore buckskin shirts and trousers and made their point at the end of a gun. Whether wicked by nature or choice, female renegades resisted the law-abiding life.

Belle Starr

Belle Starr, raised by a wealthy, well-educated father with a background in judicial affairs, rejected respectability for a life of crime and immoral adventures. She was romantically involved with murderers, and her home in Oklahoma was a refuge for criminals. In 1883, Judge Isaac Parker, the hanging judge, in Fort Smith, Arkansas, sentenced Starr to a year behind bars for stealing horses. After she was released early from jail, she was arrested for various crimes from 1886 to 1889. Starr came to a bad ending. On February 3, 1889, as Starr was returning to her home outside of Eufaula, an unknown gunman shot Starr off her horse and then fatally shot her in the face.

Cattle Kate Watson's demise was also violent and controversial. Ellen Watson owned property next to her paramour, Jim Averell, near Rawlins, Wyoming. Her nickname came from the unfounded accusation that she accepted stolen cattle from cowboys in return for sexual favors. In actuality, she did nothing more than mend their clothes and she had legally purchased her cattle. On July 20 1889, she and Averell were lynched by an angry mob. *The Salt Lake Tribune* commented, "The men of Wyoming will not be proud of the fact that a woman—albeit unsexed and totally depraved— has been hanged within their territory. That is about the poorest purpose a woman can be put to." Although the journalist twisted the knife in with his "unsexed and totally depraved" comment, many shared his outrage over the hanging of a woman—the only woman our nation ever lynched for cattle rustling.

Not all female bandits, or those suspected of banditry, died horribly. At least, we think that to be true of Pearl Hart, one of the last bandits to rob a stagecoach and the only woman ever recorded as having committed that crime. Details of her life are sketchy after she left prison, but Arizona lore has her living a peaceful life until her death in 1955.

Born in 1871, in Canada, Pearl Taylor loved dime novels, particularly the stories about bandits Dick Turpin and Jack Sheppard. Her surname comes from Frederick Hart, whom she married at 17. She left him in Chicago, headed to Colorado in 1893 and found a paramour in miner Joe Boot, who shared Pearl's fascination with crime.

On May 30, 1899, the couple held up a stage that ran between Globe and Riverside. Pearl was sentenced to five years, while Boot got a 30-year sentence. But Pearl was released early, on December 15, 1902, after serving nearly three years. The reason is unclear, but the conditions included an agreement on Pearl's part to leave the state until the term of her sentence had expired. She went to Kansas City, Missouri, appearing as the Arizona Bandit in a play by that name, before she eventually moved back to Arizona.

Pearl Hart

The Businesswomen

Eliza Farnham was the first woman to recognize the effect women could have on the Wild West. In 1849, she organized a party of marriageable women to travel to California to meet lonely, eligible bachelors. Charging the women $250 to make the journey, Farnham petitioned single ladies to move west to meet and hopefully marry men of means and, in doing so, tame the evils of drinking and debauchery that had overtaken it. Farnham's unconventional methods of bringing civility to the Wild West helped transform the frontier into a land fit for wives and families.

The 10-gauge shotgun-toting postal worker, Mary Fields, spent the first 30-odd years of her life in slavery before she became the first black woman to carry the U.S. mail, in her stagecoach, starting in 1895, when she was in her 60s

That frontier welcomed former slave Mary Fields who, in her 60s, was hired as a mail carrier in Cascade, Montana, because she was the fastest applicant to hitch a team of six horses. Texas rancher Margaret Heffernan Borland led a cattle drive in 1873. F.M. Miller worked as the only female deputy in the Indian Territory in 1891. Annie Oakley traveled the world as one of Buffalo Bill Cody's sharpshooters. And yes, women like Fannie Porter and Dora DuFran ran brothels and women like Lottie Deno and Eleanora "Madame Mustache" Dumont gambled and won big. The pioneer women's trades could be respectable or shady, just like the men's.

Lottie Deno

Chris Enss is a *New York Times* best-selling author who has written more than 20 books on the subject of women in the Old West. Her most recent title is *Love Lessons from the Old West: Wisdom from Wild Women.*

MYSTERY WOMAN

Frontier photographer A. Frank Randall titled this picture of a woman dressed in leather gauntlets, wide-brimmed hat and fringed shirt "Arizona Female Scout-86." But was she a scout and was Randall the photographer?

The writing is Randall's, says the research staff at the Huntington Library, but George Ben Wittick also could have taken the photograph. Both traveled the west to take pictures of Indian tribes, and they used one another's studio backdrops and props, and sometimes signed their names to similar negatives.

Allan Radbourne, the foremost authority on Randall's photography, says the woman in the picture is not an Indian, but Hispanic. The jacket she wears is of Apache manufacturing and was worn by at least three different subjects photographed by Randall during his time in San Carlos, Mexico, in 1886-87. The blanket under the woman's right foot is similar to one used in his 1883-84 series of Apache portraits at Arizona's San Carlos Agency. "This young lady was pushing the boundaries of decency in being photographed in trousers," Radbourne says. "In 1886, it was still the equivalent of a man being photographed in a dress or skirt."

Given the "scout" notation and the fact that Randall had photographed Geronimo in 1886, the woman was at first thought to be Dahteste, a female warrior who served alongside Geronimo. But beyond the fact that the woman in the photo looks to be Hispanic, no female Apache scouts served in 1886, say historians at the Smithsonian Institution, the Buffalo Bill Center of the West in Cody, Wyoming, and the Fort Huachuca Museum in Fort Huachuca, Arizona.

As to why Randall would have inscribed "scout" on the photograph, Radbourne has no clue. He says, "I can only tell you she is not an Apache Indian and definitely not a scout."

-COURTESY HUNTINGTON LIBRARY SAN MARINO, CA

BY KENT F. FRATES

The Great McGinty

The bravest Rough Rider of them all.

Billy McGinty was an unlikely hero. Only five feet, two inches tall, the sawed off bronc buster from Oklahoma Territory couldn't march in step and was allergic to military discipline, but he turned out to be one heck of a fighting man. McGinty distinguished himself as a trooper with the 1st U.S. Volunteer Cavalry—Rough Riders—during the Spanish-American War of 1898. Teddy Roosevelt said of McGinty, "we had no better or braver man in the fights."

Born in Missouri in 1871, McGinty revolved his life around horses. At 14, he left home to work as a ranch hand near Dodge City, Kansas. He earned a reputation as someone who could ride any horse, no matter how mean or wild, and he worked for cattle operations in Indian Territory, Texas and Arizona. In 1897, when his father died, McGinty moved to Ingalls, Oklahoma Territory, to take care of his deceased father's horses and ranch.

When the Spanish-American War started in April 1898, McGinty, seeking adventure, rushed to join the U.S. Army. Wanting to enlist on the first day, he rode all night from Ingalls to Guthrie. The outfit McGinty joined was quickly forming for battle, meaning officers had little time for training and were looking for recruits who already knew how to ride and shoot. McGinty fit this mold. His fellow troopers, recruited largely from Arizona, New Mexico and Oklahoma Territories, were a rough and tumble band of cowboys, miners, hunters, Indian fighters, law enforcement officers and the like. All in all, they made up a formidable, if irregular, fighting regiment.

The exception to this Wild West background was a cadre of elite Easterners, mostly friends of Roosevelt's and graduates of Ivy League colleges. These intrepid young adventurers were uniformly athletes—football players, track stars, yachtsmen, polo players and champion rowers. Many were scions of prominent families, and a number would go on to success on Wall Street and in the business world, while others would die in Cuba.

The commander of the regiment, Col. Leonard Wood, had fought the Apaches in Arizona. During the fighting in Cuba, Wood was promoted to brigadier general and Roosevelt became colonel.

McGinty and the Oklahoma recruits were transported by train from Guthrie to San Antonio, Texas, where the officers tried to instill military discipline into their

After his heroics as Teddy Roosevelt's bravest Rough Rider, Billy McGinty joined Buffalo Bill Cody's Wild West troupe. He is shown here mounting his bucking horse during a show.

TRUE WEST ARCHIVES

William McGinty was among Teddy Roosevelt's Rough Riders shown above who re- enacted their charge up San Juan Hill in 1898 Cuba for Buffalo Bill's Wild West during the 1899 and 1900 seasons. This martial drama drew the greatest applause from the audience.

COURTESY ROUGH RIDER ARCHIVE, CITY OF LAS VEGAS MUSEUM AND ROUGH R DER MEMORIAL COLLECTION, LAS VEGAS, NEW MEXICO. 61 1 177

troops. In McGinty's case, this didn't come easily. Not able to remember officer's ranks, he called them all "Boss." His attempts at marching, perhaps because of his short legs, were comically unsuccessful. During one chastisement for not keeping step, he responded that he was "pretty sure he could keep step on horseback." The Rough Riders being a cavalry unit, he was soon given his chance.

For this 1,000-man regiment, the Army acquired more than 1,200 horses. Most of the horses were rough stock, "plenty mean," McGinty remembered. Given the wildness of the horses, McGinty and four other cowboys were assigned as bronco busters for the unit.

Teddy Roosevelt said of McGinty, "we had no better or braver man in the fights."

The Rough Riders didn't stay long in San Antonio, as the U.S. was anxious to rush troops into Cuba. On May 28, less than a month after training began, the regiment was moved by train to Tampa Bay in Florida. In Tampa, the troops began to fully understand the country's levels of unpreparedness for war. Tampa did not have enough transport ships to carry all of the troops to Cuba. Only about half of the Rough Riders obtained transport, and none of the enlisted men's horses made the trip. Thus, they would fight on foot during the Cuban campaign.

Due to Woods's foresight, the men were at least properly armed with smokeless Krag-Jorgensen carbines. Some of the other volunteer units were not so fortunate, as they carried Civil War-era rifles that let off dark smoke when fired, revealing the location of the shooter and making for an easy target for the Spaniards who were armed with smokeless Mausers.

The regiment was also equipped with four Gatling guns, which had been donated by wealthy friends of Roosevelt's. The

In 1898, Roosevelt's Rough Riders arrived with horses at Florida's Port Tampa (top) and ended up without them in Cuba. The colonel is shown (above, at center) with his Rough Riders at the top of the hill they captured during the decisive Battle of San Juan.

COURTESY LIBRARY OF CONGRESS

Gatling guns proved invaluable in the battle at San Juan Heights.

The Rough Riders, along with about 5,000 other regular Army and volunteer units, disembarked in Daiquiri on the southwest coast of Cuba on June 22 to begin their journey through the jungle toward Santiago. On the march, they joined with more forces, making up an army of 12,000 men. The goal was to take the Spanish fort in Santiago and drive the Spanish fleet out of Santiago harbor into the path of the U.S. fleet, which was waiting off the coast of Cuba.

As the troops marched, they faced a hostile tropical environment. Extreme heat accompanied exposure to yellow fever, malaria and dysentery. The conditions, along with casualties inflicted by the Spanish, caused the deaths or disabilities of nearly one third of the force.

Not much time passed before the troops encountered the enemy. On June 24, U.S. forces made contact with the rear guard of the Spanish Army near Las Guasimas. McGinty, like his mates, saw his first fighting in Las Guasimas. The first Rough Rider to engage the enemy was Tom Isbell, a Cherokee from Muskogee. Isbell sighted a Spanish soldier through the thick jungle and shot him, which elicited a barrage of fire from other Spaniards. Hit seven times, Isbell remarkably survived. The Spanish inflicted a toll on the Rough Riders of eight killed and 34 wounded.

The Rough Riders then moved toward San Juan Heights, a series of hills, including San Juan Hill and Kettle Hill, which guarded the approach to Santiago. On these hills, across the San Juan River, the Spanish had set up their defenses, comprised of lines of trenches and backed by an artillery unit.

On July 1, U.S. troops lurched forward down the only road through the jungle. Part of the forces planned to attack El Caney to the north and then rejoin the assault on San Juan Heights. When some 5,000 troops got pinned down in the taking of El Caney, they could not participate in the assault on San Juan.

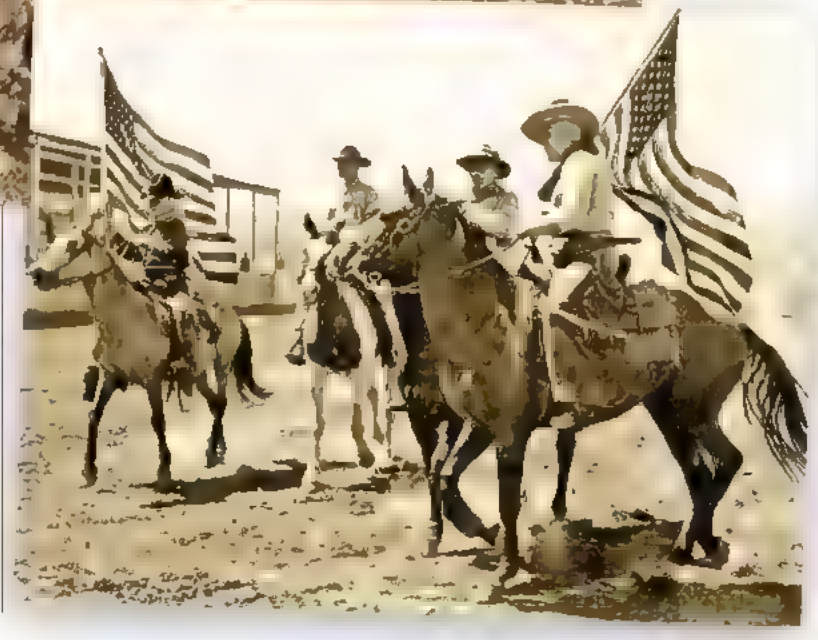
The Rough Riders advanced about 500 yards from the Spanish defenses, where they came under a relentless fusillade from the Spanish infantry and a continuous bombardment from the Spanish artillery. For several hours, U.S. troops were shot to pieces as they awaited orders to advance. The crossing at San Juan River was so dangerous, it became known as "Bloody Ford," and the entire area was called "Hell's Pocket." Roosevelt and the other field officers finally exercised the only available strategy and attacked.

The Rough Riders, along with two regiments of dismounted black cavalry, surged toward Kettle Hill. With Roosevelt in the lead, riding his horse Little Texas, the soldiers fought their way through the high jungle grass and then labored up the steep incline toward the Spanish trenches. Still under withering fire, the troops suffered more casualties. The irregular advance finally grouped near the top and rushed the Spanish trenches, killing some of the enemy in hand-to-hand combat at the top of the hill and driving the Spaniards into retreat.

At the same time, U.S. forces were attacking San Juan Hill to the left. Both onslaughts were successful only because of the covering fire laid down by the Gatling guns, which raked the enemy positions with deadly accuracy. This was the first time in military history that automatic weapons were used to support an attack, rather than as strictly defensive weapons.

Dr. Jacob Pickering's eyewitness account of the 1893 gun battle between the Doolin-Dalton Gang and the U.S. marshals is preserved at the Washington Irving Trail Museum in Ripley, Oklahoma, along with photos of his son-in-law Billy McGinty, like the one shown here. Turn to p.40 for the *Classic Gunfight*

COURTESY WASHINGTON IRVING TRAIL MUSEUM



Billy McGinty, shown at a rodeo (at far left), was inducted into the Hall of Great Westerners in Oklahoma City in 2000.

COURTESY ROUGH RIDER ARCHIVE, CITY OF LAS VEGAS MUSEUM AND ROUGH RIDER MEMORIAL COLLECTION, LAS VEGAS, NEW MEXICO, 2011.2.550

The charge up San Juan Hill would immortalize the Rough Riders in history and vault Roosevelt into the public eye, helping to launch a political career that resulted, ultimately, in his presidency. The charge is often portrayed as though the troops had rushed forward in an orderly formation, much like a football line surging against an opponent. In fact, their advance was more ragged, through deep jungle grass and across steep terrain Under these brutal and dangerous conditions, the Rough Riders and their black counterparts came under heavy fire for a long time

McGinty pressed forward, even as soldiers fell wounded or dead around him. He proved his bravery and never faltered in the attack. His real heroism, however, took place in the next round of fighting

The Rough Riders were ordered to defend Kettle Hill. That afternoon and night, they repulsed a counterattack by the Spanish. In defending their position, some of the troops dug a shallow trench on the downslope of the hill facing the Spaniards, who were defending a line closer to Santiago. From their forward position, the troops were exposed to fire from the Spanish and could not proceed back up the hill in daylight.

Roosevelt, realizing that the Rough Riders in the trench needed food and water, discussed the problem with another officer McGinty, who overheard the conversation, said, "I'll do it," grabbed a case of food and launched himself over the crest of the hill.

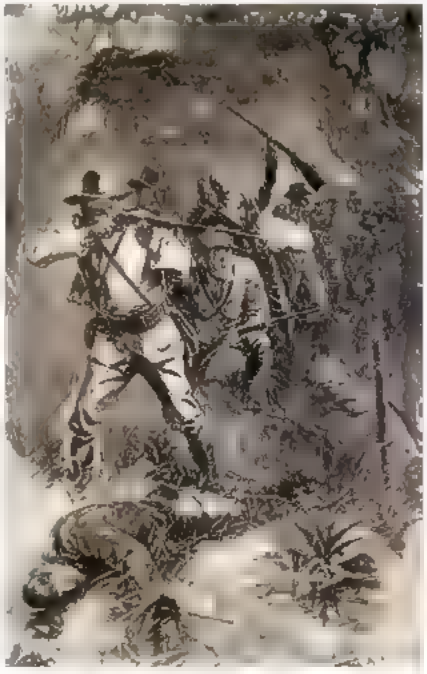
As McGinty stumbled and ran down the hill, bullets from the Spanish flew around him. He tumbled into the trench unhurt, although two Spanish bullets had shot holes through the case of food. McGinty stayed in the trench until darkness, when the troops were able to crawl up the hill to safety

The victory at San Juan Heights achieved its military purpose when the Spanish fleet fled the harbor on July 3 and was annihilated by the superior U S. fleet. The siege of Santiago, however, continued through July 17, when the Spanish surrendered. This victory on land and sea, coupled with Adm. George Dewey's triumph over Spain's Pacific fleet in a battle near the Philippines, forced an early end to the war in August.

After the war, McGinty still craved adventure. He joined Buffalo Bill's Wild West show and toured the world, riding bucking broncos and participating in re-enactments of the Battle at San Juan Heights. In 1902, he returned to Ingalls, Oklahoma, where he lived and ranched until his death in 1961. He also helped organize and lead Billy McGinty's Country Band, the first nationally known cowboy band in America.

In this 1898 photo, Billy McGinty (at left) sits next to fellow Rough Rider Frank Roberts, who would contract typhoid fever and dysentery during the war. At a reunion in 1949, Roberts said that the "goat's milk which he drank in Cuba probably saved his life."

COURTESY ROUGH RIDER ARCHIVE, CITY OF LAS VEGAS MUSEUM AND ROUGH RIDER MEMORIAL COLLECTION, LAS VEGAS, NEW MEXICO. 2011.2.731



McGinty and his mates fought their first battle in Las Guasimas, which *Harper's* 1899 *Pictorial History of the War with Spain* labeled a "heroic stand."

ILLUSTRATED IN *HARPER'S PICTORIAL HISTORY OF THE WAR WITH SPAIN* 1899

Kent F Frates is an attorney and writer in Oklahoma City Oklahoma. He is the author of five books and numerous historical articles.

True West Exclusive

Classic Gunfights

Bloody Ingalls!

Doolin-Dalton Gang vs Stillwater Marshals

Arkansas Tom Makes Every Shot Count

"Any posse that may go after them will do so with the full knowledge that some of them will never return alive."

—*Evett Dumas Nix*
U.S. marshal for Oklahoma Territory

Marshals Tom Hueston (left) and Lafayette "Lafe" Shadley (right) are two victims of Arkansas Tom's deadly aim from the second floor of the O.K. Hotel

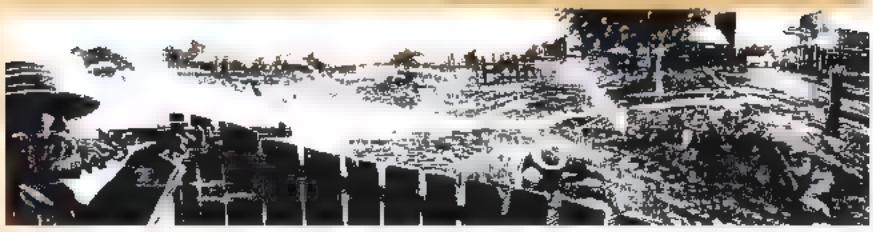
ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISE NOTED

BY BOB BOZE BELL

Maps & Graphics by Gus Walker

Based on the research of Glenn Shirley

SEPTEMBER 1, 1893



Lawmen duck and cover as Arkansas Tom lays down deadly fire from the O.K. Hotel

ILLUSTRATION BY BOB BOZE BELL

Three covered wagons full of federal marshals enter Ingalls, Oklahoma Territory. The wagons "caused no Suspicion as there was hundreds of Boomers moving the same way," Dr. J.H. Pickering later writes in his diary.

But the marshals had come to take out five outlaws who, since July, "began to come here frequently," Pickering wrote. The town's law-abiding citizens were terrorized by the gang. Even though "they were [quiet] & peaceable," Pickering noted, "They all went heavily armed & constantly on their guard [generally] went 2 together."

One wagon heads to Pickering's grove, a favorite camping spot for travelers, but when another wagon stops at Ash Street, George "Bitter Creek" Newcomb investigates.

As he rides up the street, Newcomb overhears a lawman ask Dell Simmons, "Who is that rider?" The 19 year old replies, "Why, that's Bitter Creek!"

The lawman, Dick Speed, immediately jerks his Winchester to his shoulder and fires. The bullet ricochets off Bitter Creek's rifle, lodging in his groin. The outlaw reels in the saddle and turns to flee as Speed steps clear of the doorway to try and finish him off.

Hearing the gunfire, Roy "Arkansas Tom" Daugherty, on the upper floor of the O.K. Hotel, snatches his Winchester, levers a round and fires from the north gable window, hitting Speed in the shoulder. The wounded officer stumbles toward cover, but Arkansas Tom fires again, hitting the marshal in the chest and dropping him in his tracks.

Simmons, who ducks in and out of Vaughn's saloon, is spotted in Arkansas Tom's Winchester sights. The outlaw fires, fatally killing the teenager.

Townspeople flee their homes and take cover in a cornfield, hugging the ground between the rows.

The scattered posse members direct their aim at Ransom's Saloon where the ensconced poker-playing outlaws return fire. One of the lawmen shouts, "You are surrounded—surrender!"

Bill Doolin replies, "Go to hell!"

The marshals answer with another withering barrage of lead. (A local later claims, "There were 172 bullet holes in [Ransom's Saloon] when it was over.") Moments later, the outlaws make a dash to the livery stable.

In the O.K. Hotel, Arkansas Tom punches holes in the roof and, using a chair, gains enough height to shoot down on the exposed lawmen. His deadly fire hits Marshal Tom Hueston.

In the stable, Bill Dalton and William "Tulsa Jack" Blake keep up a close, accurate fire from the doorway, while Doolin and Dan "Dynamite Dick" Clifton saddle the horses.

As the lawmen try to gain better positions, the four outlaws break from the stable on horseback; Dalton and Tulsa Jack go out the front, and Doolin and Dynamite Dick go out the back.

Marshal Hixon takes a bead and shoots, hitting Dalton's horse in the jaw. "[Dalton] had a hard time getting him started but [finally] succeeded," Pickering wrote. "He went [probably] 75 yards when his horse got his leg broke." Dalton retrieves a pair of wire cutters from his saddlebag.

From his rooftop sniper nest, Arkansas Tom strikes again, shooting down Officer Lafe Shadley.

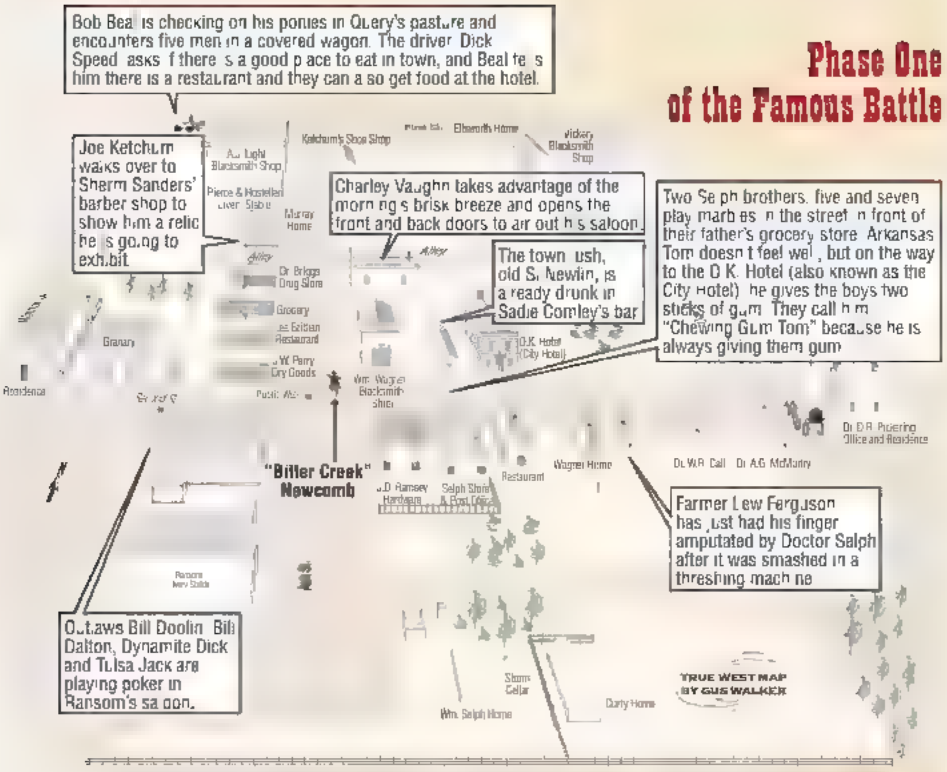
Dalton cuts the fence, allowing the outlaws to disappear into a 10-foot draw. "They [come] out of the gully on the jump" and escape.

COURTESY GLENN SHIRLEY

Arkansas Tom

Ingalls, Oklahoma Territory

Phase One of the Famous Battle

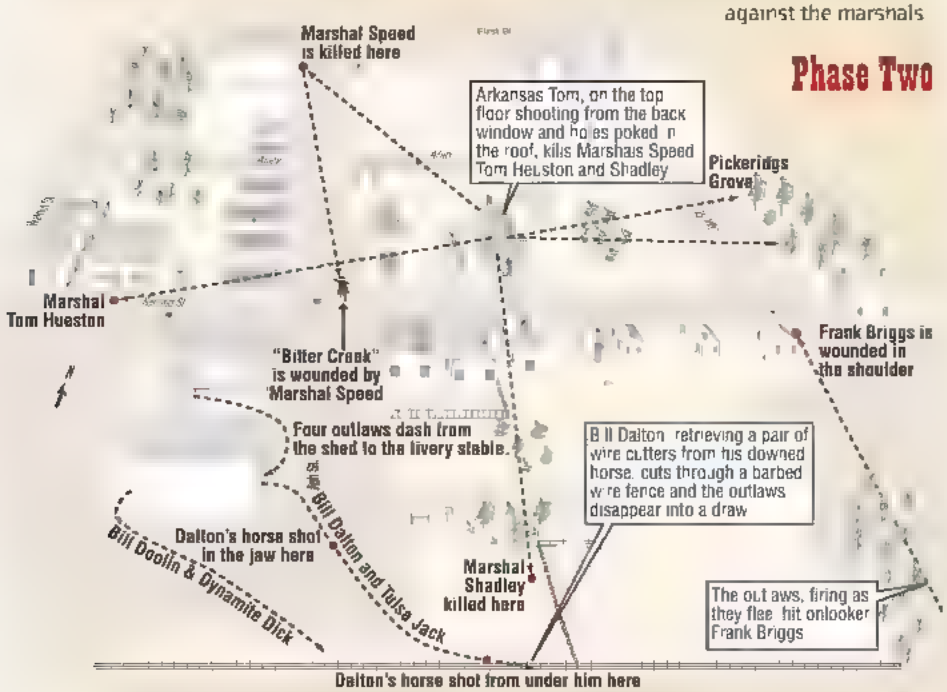

Bob Beal is checking on his ponies in Query's pasture and encounters five men in a covered wagon. The driver, Dick Speed, asks if there's a good place to eat in town, and Beal tells him there is a restaurant and they can also get food at the hotel.
Joe Ketchum walks over to Sherm Sanders' barber shop to show him a relic he is going to exhibit
Charley Vaughn takes advantage of the morning's brisk breeze and opens the front and back doors to air out his saloon.
The town rush, old S. Newlin, is already drunk in Sadie Comley's bar.
Two Selph brothers, five and seven, play marbles in the street in front of their father's grocery store. Arkansas Tom doesn't feel well, but on the way to the O.K. Hotel (also known as the City Hotel) he gives the boys two sticks of gum. They call him "Chewing Gum Tom" because he is always giving them gum.
"Bitter Creek" Newcomb
Farmer Lew Ferguson has just had his finger amputated by Doctor Selph after it was smashed in a threshing machine.
Outlaws Bill Doolin, Bill Dalton, Dynamite Dick and Tulsa Jack are playing poker in Ransom's saloon.
Dr. B.R. Pickering Office and Residence
Dr. W.R. Call
Dr. A.G. McMurtry
Wagner Home
Restaurant
Store Cellar
Dority Home
Wm. Selph Home
TRUE WEST MAP BY GUS WALKER

BASED ON A MAP BY THE LATE GLENN SHIRLEY TAKEN FROM ACCOUNTS OF U.S. DEPUTY MARSHALS AND CITIZEN WITNESSES

Ransom's saloon is where the outlaws are playing poker before the gunfight

O.K. Hotel, a.k.a. the City Hotel, is where Arkansas Tom defends his brethren against the marshals

Phase Two


Marshal Speed is killed here
Arkansas Tom, on the top floor shooting from the back window and holes poked in the roof, kills Marshals Speed Tom Heuston and Shadley
Pickeridge Grove
Marshal Tom Heuston
"Bitter Creek" is wounded by Marshal Speed
Frank Briggs is wounded in the shoulder
Four outlaws dash from the shed to the livery stable.
Bill Dalton, retrieving a pair of wire cutters from his downed horse, cuts through a barbed wire fence and the outlaws disappear into a draw
Dalton's horse shot in the jaw here
Bill Dalton and Tulsa Jack
Bill Doolin & Dynamite Dick
Marshal Shadley killed here
The outlaws, firing as they flee, hit onlooker Frank Briggs
Dalton's horse shot from under him here

Aftermath: Odds & Ends

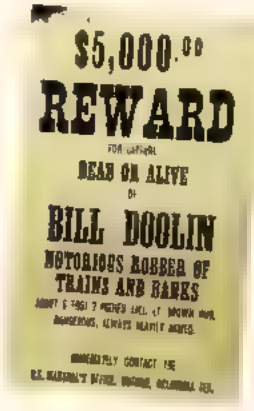
At the stream south of Ingalls, Oklahoma Territory, George "Bitter Creek" Newcomb met a family en route to the town and paused to shout, "Tell my pals I can do them no good—I'm bad hurt and have only a farmer's gun." (Evidently he meant he could load his damaged rifle with only one cartridge at a time.)

Roy "Arkansas Tom" Daugherty could not believe his comrades had deserted him. When Dr. J.H. Pickering went up to his hotel room to talk with Arkansas Tom about surrendering, Pickering related that the outlaw "had his coat & Vest off, also his boots, had his Winchester in his hands & revolvers Lying on the bed. I said Tom come down & Surrender. He says I can't do it for I won't get [justice]. He says I don't want to hurt anyone but I won't be taken alive. He says where is the boys [meaning the outLaws] I told him they had gone He said he did not think they would leave him. It hurt him bad. I never seen a man wilt So in my life."

Three lawmen lost their lives: Dick Speed, 26, died almost instantly; Tom Hueston, age unknown, died the same afternoon; and Lafe Shadley, age unknown, died two days later. After an early prison release in 1910, Arkansas Tom went on the celebrity circuit, resumed robbing banks and, in 1924, was shot dead by police while babysitting.

Doc Pickering died on May 19, 1911, and his body was buried in the Ingalls Cemetery. He was 56.

Recommended: *Gunfight at Ingalls* by Glenn Shirley, published by Barbed Wire Press.



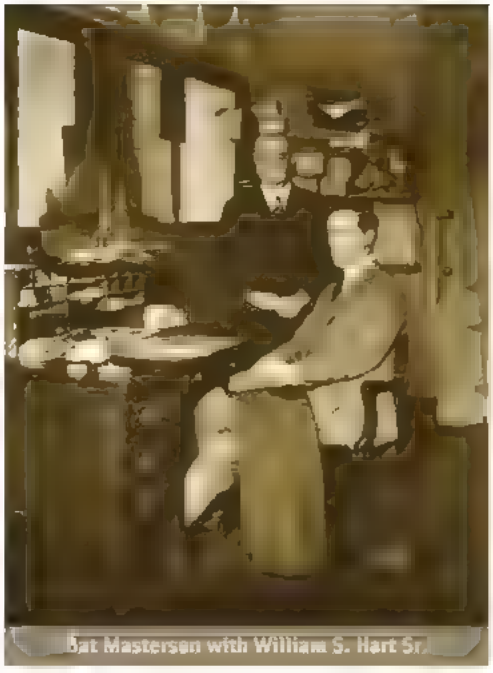
Bill Doolin escapes capture, and this $5,000 reward is never collected

LITTLE-KNOWN CHARACTERS OF THE OLD WEST

BY TOM AUGHERTON

William S. Hart Sr.

BORN 150 YEARS AGO, THIS SON OF IMMIGRANTS BECAME OUR FIRST WESTERN FILM HERO.



Bat Masterson with William S. Hart Sr.

Hart befriended many of the heroes of the old West during his rise to silent film stardom, including then newspaperman Bat Masterson (standing), whom Hart visited at his *New York Morning Telegraph* office on October 7, 1921, just 18 days before the lawman died at his desk typing a column

PHOTOS COURTESY HART RANCH AND MUSEUM

BORN during the Civil War on December 6, 1864, in Newburgh, New York, William Surrey Hart was one of seven children of the first U.S.-born generation of his Irish immigrant mother and English-born father.

As a youngster, Hart fell in love with the West when his family lived in Dakota Territory. Young William rode bareback and played with the children of homesteaders and Sioux Indians until he was 15, when the family moved back East to city life—and work.

A towering presence at six feet two inches, with blue eyes and high cheekbones, Hart burst onto the stage making his debut at $12 a week with Daniel E. Bandmann's theater. The actor soon performed on Broadway in Shakespeare plays, and then, in 1899, portrayed Messala in the traveling production of *Ben-Hur*. In 1907, he played this role in his first silent short film.

After seven more years on stage, Hart, at age 49, moved to Hollywood to begin his life's Second Act—movies.

Americans were fascinated with moving pictures in darkened houses and quickly took to the "horse operas."

Fascinated with the real heroes of the West, Hart befriended legendary lawmen Wyatt Earp and Bat Masterson, artist Charlie Russell and Buffalo Bill Cody. Hart said his films about the West were to capture "the very essence of national life and the history bound up in American citizenship."

Working as a director, actor, screenwriter and producer, Hart made 70 films over 11 years, achieving wealth and stardom as the "good bad-man" leading man.

His message was the power of redemption—his storytelling goal was gritty realism. Costumes and storylines were always accurate, and Hart employed Indians, saloon girls, gamblers and prostitutes as actors.

> While Eastern audiences were watching Hart in *The Great Train Robbery*...train robberies were still occurring in the West.

In 1903, while Eastern audiences were watching Hart in *The Great Train Robbery* (filmed in New Jersey), train robberies were still occurring in the West.

In 1921, when he was 57 years old, he married film actress Winifred Westover, who was 35 years younger than Hart. They had a son, but separated after five months, leaving only a relationship in the courts. In 1925 after making *Tumbleweeds*, Hart retired, uninterested in acting in "talkies."

On June 23, 1946, Hart died at 81 with son Bill, Jr. and former wife Winifred there. He left his beloved ranch in Newhall to his fans and to Los Angeles County to be maintained as a permanent park and museum. As he often said, "When I was making pictures, the people gave me their nickels, dimes and quarters. When I am gone, I want them to have my home."

Want to know more about William S. Hart Sr.? Plan a visit to the William S. Hart Ranch and Museum in Newhall, CA. Check it out online at HartMuseum.org.

Do you know about an unsung character of the Old West whose story we should share here? Send the details to *stuart@tuwmag.com*, and be sure to include high resolution historical photos.

Actor director William S. Hart Sr toured in *The Squaw Man* and *The Virginian* before he left Broadway for Hollywood in 1914, where for a decade he was beloved for his dedication to authentic Western films

COURTESY LIBRARY OF CONGRESS

BY JOHNNY D. BOGGS

The Toughest Man West of the Pecos

John S. Chisum carved an empire across the Southwest.

John S. Chisum, who partnered with Charles Goodnight to supply cattle to the Navajos at Bosque Redondo in 1866, moved to New Mexico permanently in 1872, where he lorded over 100 miles of New Mexico's Pecos River Valley, and later was a key player in the Lincoln County War.

COURTESY ROBERT G. McCUBBIN COLLECTION

In 1879, Chisum's cattle empire and influence stretched from his Lincoln County ranch near Bosque Grande on the Pecos River, to the territorial governor's mansion in Santa Fe.

COURTESY LIBRARY OF CONGRESS

"Chisum. John Chisum. Weary. Saddle worn. Chisum. John Chisum. Can you still keep going on?"

"Chisum! John Chisum! Weary Saddle worn."

Sorry. Every time I think of John Simpson Chisum, I think of the 1970 John Wayne movie *Chisum*, and Andrew J. Fenady's theme song.

OK. Though highly entertaining, *Chisum* isn't a classic movie, and Fenady's probably better known for the theme song "Johnny Yuma" for his TV hit *The Rebel*, but *Chisum*—Fenady also produced and wrote the screenplay—has always been a guilty pleasure of mine. And William Conrad's voice just gives me goose bumps.

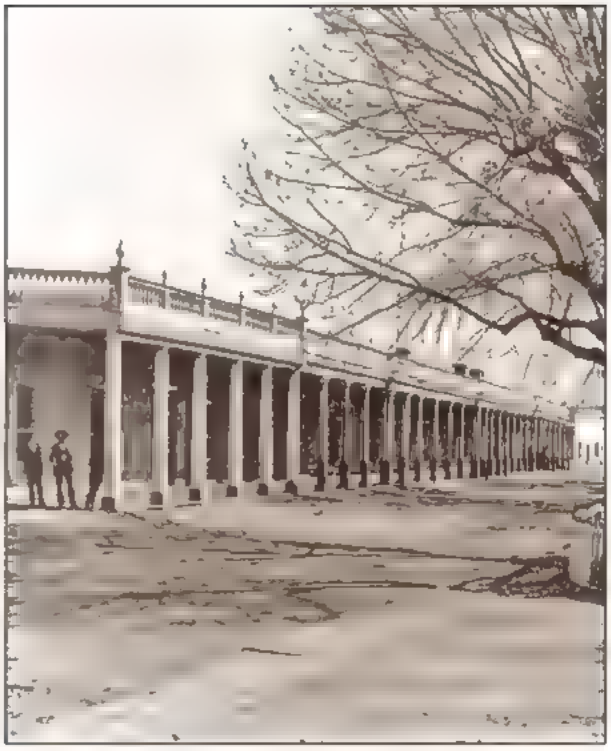
"They say that you can't make it. Will you hark to what they've said? Or will you move your beeves from Texas across the River Red? They're betting you can't make it. But you bet your life they're wrong. So keep riding toward the Pecos to find where you belong."

So here I am, in Texas, not far from that Red River, when suddenly it hits me. If Chisum is taking his cattle to New Mexico, why would he cross the River Red?

Oklahoma isn't exactly on the way.

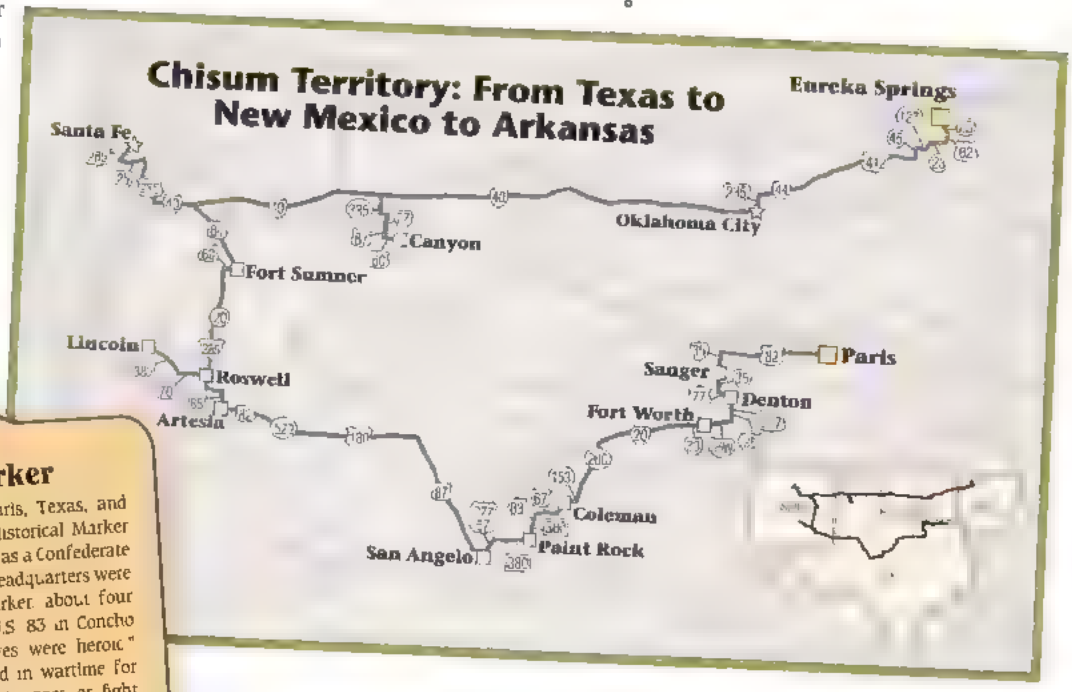
But Paris is where the John Chisum story begins, even if he was born in Tennessee in 1824. By 1837 he was in Texas. He clerked in a store in Paris, and would hold office as Lamar County clerk from 1852-54. He even operated several groceries. After he died in 1884, he was buried here, resting beside his parents, Claiborne and Lucinda.

They haven't forgotten Chisum here. Last May, the local VFW Post put on "John Chisum Days" at the Red River Valley Fairgrounds. And at the Paris Public Library, Jerry Bywaters painted



Cattle baron John Chisum's influence on the economy and politics of the New Mexico Territory in the 1860s and 1870s extended to the halls of the Palace of the Governors (above) in Santa Fe when Lew Wallace was territorial governor and Chisum found himself embroiled in the bloody Lincoln County War.

COURTESY LIBRARY OF CONGRESS



Historical Marker

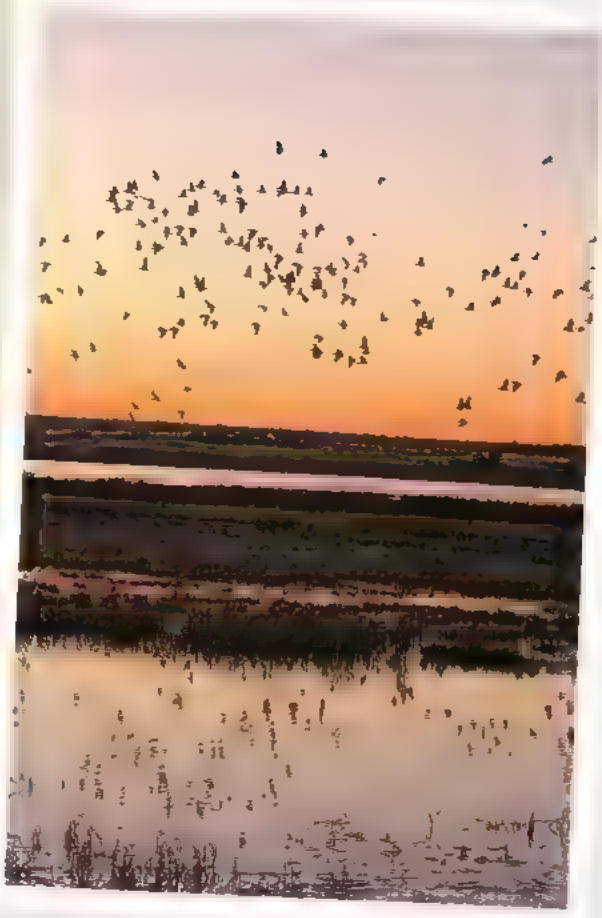
Roughly halfway between Paris, Texas, and Roswell, New Mexico, a Texas Historical Marker designates John S. Chisum's years as a Confederate beef contractor. Chisum's ranch headquarters were about 10 miles west of this marker, about four miles north of Paint Rock on U.S. 83 in Concho County. "John S. Chisum's drives were heroic," the marker states. "Herds bound in wartime for Louisiana army camps had to by pass or fight Indians, rustlers and occasionally a federal patrol." The marker was erected in 1965.

Navajo Chief Manuelito resisted the Long Walk to the Bosque Redondo Reservation at Fort Sumner in 1864, but he joined the tribe with his band on the reservation in 1866. Chisum, in partnership with Charles Goodnight and Oliver Loving, supplied cattle to the army to feed the nearly 8,500 Navajo and Apaches on the doomed reservation.

COURTESY LIBRARY OF CONGRESS

Near Roswell, not too far from Chisum's Jinglebob Ranch along the Pecos River, Bitter Lake National Wildlife Refuge was established in 1937 where the Chihuahuan Desert meets the Southern Plains.

ALL PHOTOS BY BY JOHNNY D. BOGGS UNLESS OTHERWISE NOTED



a three by six-foot mural as part of the Public Works of Art Project back in 1934. The mural even looks like John Chisum, and not Duke Wayne. Bywaters was a Paris native, but I'm doubting Bywaters would have painted John Chisum had Chisum stuck to grocery stores. And I can't picture the Duke playing a grocery baron in a movie.

Chisum teamed up with Stephen K. Fowler of New Orleans and entered the cattle business in Denton County—which meant Chisum would have crossed the Trinity River, not the River Red.

Near Sanger, about three miles north of Bolivar—you take Chisum Road and Jingle Bob Trail to get there—is a 1936 Texas Centennial Marker on the site of Chisum's home—known as the White House—from 1856-62. **Of course, the marker has Chisum dying on September** 22 (it was December 22) in Paris (it was Eureka Springs, Arkansas). Another marker, erected by the Texas Historical Commission in 1970, notes the town of Bolivar, founded in 1852, and mentions Chisum as a "Texas cattle baron, who had herds here and furnished beef to the Confederacy during the Civil War."

If you need something more substantial than roadside markers for your history, head to Denton and the Courthouse-on-the-Square Museum, located on the first floor of the 1896 courthouse. Or, better yet, spend plenty of time in that classic cow town, Fort Worth.

By the 1860s, Chisum had established himself as a cattle baron, running 5,000 head and owning six slaves in North Texas. When the Civil War broke out, instead of joining the Confederate army, Chisum was placed in charge of cattle herds. In 1862, he drove a herd to Confederate forces near Vicksburg, Mississippi, but a year later he was again on the move.

Ending his partnership with Fowler, Chisum moved toward the Concho River country. Before long, Chisum and his new associates had roughly 18,000 head of

cattle. Around this time, Chisum came up with his brand, the Long Rail, and his ear-lopping technique, the Jinglebob.

After the Civil War, he drove cattle to Bosque Redondo at Fort Sumner, New Mexico Territory, and even partnered with another cattle legend, Charles Goodnight. By 1872, Chisum had left Texas and set up a cattle ranch along the Pecos River in southern New Mexico Territory.

By 1867, his ranch was headquartered at Bosque Grande, about 35 miles north of Roswell. Soon, Chisum was the "King of the Pecos," and in 1875 he moved his ranching headquarters to the South Spring River, four miles southeast of Roswell.

His empire grew, and then a little event called the Lincoln County War erupted.

But before we get to Lincoln, we need to tip our hats to Chisum's niece, Sallie (his brother Pitzer's daughter). For that, head to Artesia, New Mexico, and check out the bronze at South Third and West Main streets. "The First Lady of Artesia," Sallie was about as ambitious and independent as her uncle. Settling in Artesia in 1890, she would be a major player in real estate, serve as postmistress, run a boardinghouse, help the sick, befriend children and develop businesses. She left Artesia in 1919, and died in Roswell in 1934. The bronze by Robert Summers was dedicated in 2003.

On the other hand, Chisum gets his own bronze in Roswell. Located across from the county courthouse on the Roswell Pioneer Plaza, the bronze, also sculpted by Summers, was dedicated in 1999.

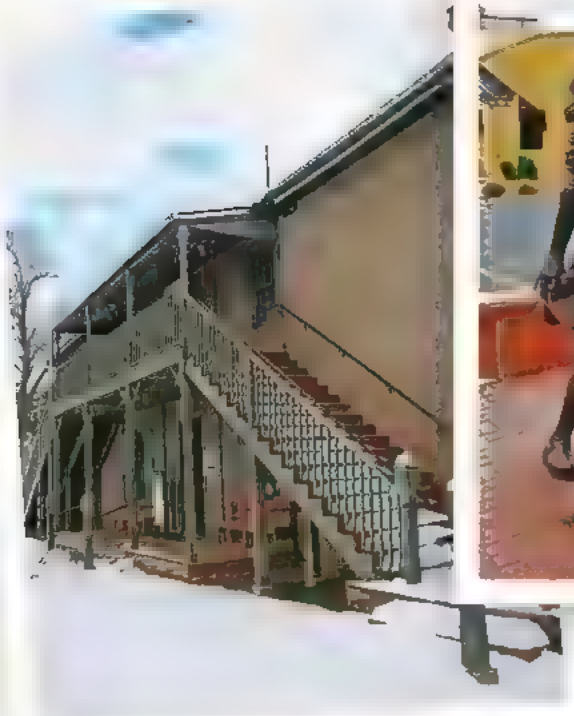
Most people picture extraterrestrial life-forms when they think of Roswell, but it's much more than that. Yes, the International (shouldn't it be Universal?) UFO Museum and Research Center sits on Main Street, but this is a cosmopolitan city. The Roswell Museum and Art Center includes works by Peter Hurd and Georgia O'Keeffe, but my favorite gallery is the West of Beyond collection. Rogers Aston didn't begin sculpting until he was almost 40 years old, and the props he used were certainly authentic. As Tom Lovell, who later mentored under Aston said, "One may be certain that if a weapon or costume is portrayed [in Aston's work], it is correct."

Now, on to Lincoln.

If you don't know about the Lincoln County War, you'll certainly learn about it in New Mexico at these three excellent historic sites and museums. The Lincoln State Monument in Lincoln, which hasn't changed much since the 1870s, although the mortality rate isn't quite as oppressive these days, the Billy the Kid Museum and Old Fort Sumner Museum in Fort Sumner; and the New Mexico History Museum in Santa Fe.

In a nutshell, the war, which erupted in 1878, pitted the factions (including Billy the Kid) of attorney Alexander McSween and rancher/merchant John Tunstall (backed by Chisum) and the powerful "House" ruled by Lawrence G. Murphy and James Dolan (backed by the Santa Fe Ring).

I always liked the line Royal B. Hassrick put in his slim volume *The Colorful Story of the American West* describing Chisum and Murphy as "two willful men, each with a reputation that smelled like a dead cow."



The well-preserved Lincoln County Courthouse, where Billy the Kid made his famous jailbreak in 1881, was once the Murphy-Dolan store.

Naturally, the "First Lady of Artesia," Sallie Chisum, was the first of the New Mexico town's "History in Bronze" sculptures. It was dedicated on July 26, 2003.

THE OLD CHISUM RANCH BELOW ROSWELL, NEW MEXICO

When he built his house at South Spring Ranch near Roswell, John Chisum reportedly included verandas in front and back so he could sit in the shade and a separate room in the back for his cowboys to dance so they wouldn't "beat up my Axminster carpets with their boots."

ALL PHOTOS TRUE WEST ARCHIVES

He's usually portrayed as the fatherly or grandfatherly figure in movies, but Englishman John Tunstall, whose murder truly launched the bloody Lincoln County War, was not quite 25 years old when he was killed in 1878.

Enemies of John Chisum: Lawrence G. Murphy, who started L.G. Murphy & Co. in the late 1860s, and James Dolan, hired by Murphy as a clerk but quickly worked his way up the chain of command.

In a small park in Paris, Texas, Chisum rests alongside his parents, Lucinda, who died in 1837, and Claiborne, who died in 1857.

By 1880, with Murphy, McSween and Tunstall long dead, Chisum was feuding with Billy the Kid. In Fort Sumner, Billy said the cattleman owed him money. Chisum's response:

"Billy, you know as well as I do that I never hired you to fight in the Lincoln County War. I always pay my honest debts. I don't owe you anything, and you can kill me but you won't knock me out of many years. I'm an old man now."

Said Billy: "Aw, you ain't worth killing."

Billy was dead a year later.

John Chisum wasn't far behind.

So now it's back east, through the Texas Panhandle (Charles Goodnight country, but make a stop at the Panhandle-Plains Historical Museum in Canyon), through Oklahoma (stop in at the National Cowboy & Western Heritage Museum, Oklahoma City), and into Arkansas.

Chisum wound up at Eureka Springs—a charming little Ozarks town—but not to shop for antiques or crafts. On July 7, he had had surgery for a growth on his neck in Kansas City. He came to Eureka Springs hoping for a miracle cure.

It didn't happen. He was dead from cancer a few days before Christmas 1884.

Fenady's fine lyrics run through my mind again (OK, I'm actually singing them):

"Well, you've crossed beyond the Brazos. Fought Comanches, rain and sand. You've brought your cattle westward. But is this your promised land? You've made it to the Pecos. Carved your empire 'neath the sun. You've won a hundred battles. But the fight keeps going on.

"Chisum. John Chisum. Weary, Saddle worn. Chisum. John Chisum. Can you still keep going on?"

Alas, the answer is nope. After his death, Chisum's cattle empire fell apart, and, as Frederick Nolan writes, "by 1891 it was little more than a memory." ★

Johnny D. Boggs figures that Andy Fenady used the "River Red" line as a tribute to John Wayne's classic movie *Red River*—or because South Spring River doesn't rhyme with "sad."

John Chisum wasn't the only historical Western figure to visit Eureka Springs, Arkansas. Carrie Nation lived there before her death, and lawman Bill Tilghman arrested outlaw Bill Doolin in a bathhouse there in 1896.

PLACES TO VISIT, CELEBRATIONS & EVENTS

Places to Visit: Artesia Historical Society and Art Center (*Artesia, NM*): After visiting the museum, take a walking tour of the city's bronzes, including ***The Trail Boss*** (above). **Sam Bell Maxey House State Historic Site** (*Paris, TX*): This two-story house, built in 1868, was the home of a Texas legend. **Pea Ridge National Military Park** (*Garfield, AR*): See the site of the 1862 Civil War battlefield.

Celebrations & Events: Lamar County Crime Stoppers Rodeo, June 2015 (*Paris*); **Old Fort Days**, June 2015 (*Fort Sumner, NM*); **Old Lincoln Days**, August 2015 (*Lincoln, NM*); **Eastern New Mexico State Fair**, October 2015 (*Roswell, NM*).

GOOD EATS & SLEEPS

Good Grub: Scholl Bros. Bar-B-Que (*Paris, TX*), The Dolan House (*Lincoln, NM*), The Santa Fe Bite (*Santa Fe, NM*), Cattlemen's Steakhouse (*Oklahoma City, OK*), Café Lungo (*Eureka Springs, AR*).

Lodging: The Worthington Renaissance Fort Worth Hotel (*Fort Worth, TX*). Burnt Well Guest Ranch (*Roswell, NM*). Hotel La Fonda (*Santa Fe, NM*). Skirvin Hilton Hotel (*Oklahoma City, OK*). Best Western Inn of the Ozarks (*Eureka Springs, AR*).

GOOD BOOKS/FILM & TV

Good Books: *To Hell on a Fast Horse: Billy the Kid, Pat Garrett, and the Epic Chase to Justice in the Old West* (Mark Lee Gardner), *The Story of the Outlaw* (Emerson Hough), *John Chisum, Jinglebob King of the Pecos* (Mary Whatley Clarke), *The West of Billy the Kid* (Frederick Nolan).

Good Films & TV: *Chisum* (Warner Bros.), *Pat Garrett and Billy the Kid* (Warner Bros.); *Young Guns II* (20th Century Fox).

BY C. COURTNEY JOYNER

A Horror Maestro Goes West

From North to the Klondike to Fort Ti, William Castle brought us Westerns no one else could.

The first 3-D Western ever produced, 1953's *Fort Ti*, led to other 3-D film projects by William Castle, including 1954's *Jesse James vs. the Daltons*. The latter film didn't quite live up to its title, as it centered around Jesse James's son, not the infamous gang member.

COURTESY COLUMBIA PICTURES

When Director William Castle was grinding through his last Western film, 1955's *Duel on the Mississippi*, B-movie immortality probably wasn't on his mind. *Duel on the Mississippi* was just another movie Castle would make for Columbia Pictures' low budget-mogul Sam Katzman, shot fast and cheap, but good enough for the Bijou. Castle had made 36 movies by that point and always delivered. A flying skeleton changed everything.

House on Haunted Hill was Castle's Horror smash, with the gimmick of "Emergo" promising a skeleton coming right off the screen and into the audience. The promise didn't quite live up to the reality, but that 1959 film set the Castle pattern of fun Horror flicks with outrageous promotional gimmicks, culminating in his producing the classic *Rosemary's Baby*, in 1968.

Those Horror movies brought Castle the fame he enjoys today, but are only a portion of his work, which includes more than a dozen Westerns. Joe Jordan's *Showmanship. The Cinema of William Castle* (BearManor Media, $26.95) is a solid, film-by-film assessment of his career, giving his Westerns their overdue attention.

Castle spent a great deal of his career at Columbia as a contract director, but not on the upper echelon. Often working with Katzman, he did the best he could with compromised budgets and schedules, while still leaving his own filmmaking mark.

In 1943, he had already helped write the story for *North to the Klondike*, featuring Lon Chaney, when he directed *Klondike Kate*. Strictly outdoor programmer stuff, taking advantage of the success of *The Spoilers*, *Klondike Kate* is more a lesson in film economy than anything else.

He would direct another 18 movies, including launching the superb *Whistler* Mystery series, before returning to the

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- Period-Style Engraving

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The author is a proud owner of an original Ghost Viewer, from 1960's *13 Ghosts*, that allowed moviegoers to view spectres visible only in Illusion O. But shockmeister William Castle (center) made some pretty solid Westerns worth watching and reading about.

COURTESY COLUMBIA PICTURES

West in 1951's *Cave of Outlaws* for Universal. Jordan quotes Castle's lack of excitement about the assignment, but points up the importance of the atmospheric cave sequences as a prefiguration to his Horror work. Even when the scripts failed him, Castle's visual sense didn't.

His directorial eye was often dark, steeped in suspenseful shadows, making him perfect for film noir, but a contract man has to work in all genres. Castle developed an approach to outdoor adventures that led to the first 3-D Western ever produced and finally put him squarely on the Hollywood map.

> Castle developed an approach to outdoor adventures that led to the first 3-D Western ever produced.

Starring George Montgomery, who would make two more movies with Castle, *Fort Ti* tells the story of the battle of Fort Ticonderoga with speedy efficiency, infusing the scenes with energy and lots of flaming arrows flying at the lens, making 3-D audiences duck and scream.

One of the top moneymakers of 1953, *Fort Ti* set Castle up as a director of Westerns. *Conquest of Cochise*, another Katzman production, is a colorful, budget knockoff of Delmer Daves's *Broken Arrow*, while 1954's *The Law vs. Billy the Kid* is noteworthy for its script by blacklisted writer Bernard Gordon and James Griffith's Pat Garrett.

Castle dubbed this period a "treadmill," jumping from Westerns to swashbucklers to underworld melodramas. The films made money, but Columbia shackled him to the B unit, until he was asked to patch together 1955's *The Americano*, starring Glenn Ford.

Started in Brazil by Budd Boetticher, *The Americano* has Ford playing a rancher at war with cattle rustlers. It's standard fare, with a colorful background, but saved by Castle's well-honed skills. He was now comfortable with the Western, and it showed. He learned by doing.

Castle would make five more movies, including two final Westerns (*Duel on the Mississippi* and *Gun that Won the*

Glenn Ford's Texas rancher character finds himself in the middle of a range war in Brazil in 1955's *The Americano*. William Castle replaced Budd Boetticher as the director when the South American production ran out of money and the movie resumed shooting in California.

COURTESY RAD RAD-O PICTURES

West) for Katzman, before he struck out on his own with *Macabre*, then *House on Haunted Hill*.

The Western isn't the genre that made Castle famous, but the films he directed bear his clean visual style and always feature solid acting. *Showmanship, The Cinema of William Castle* sheds justified light on those lesser-known movies, allowing discovery of the Horror maestro's other talents.

DVD REVIEW

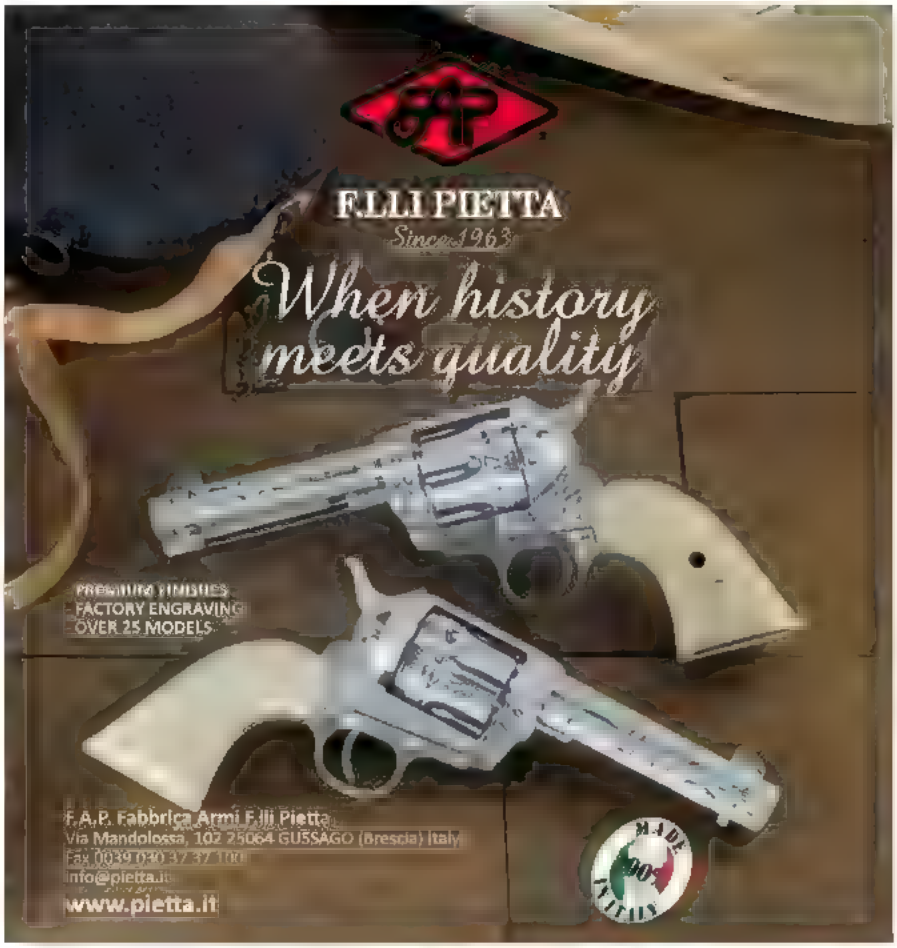
Drum Beat

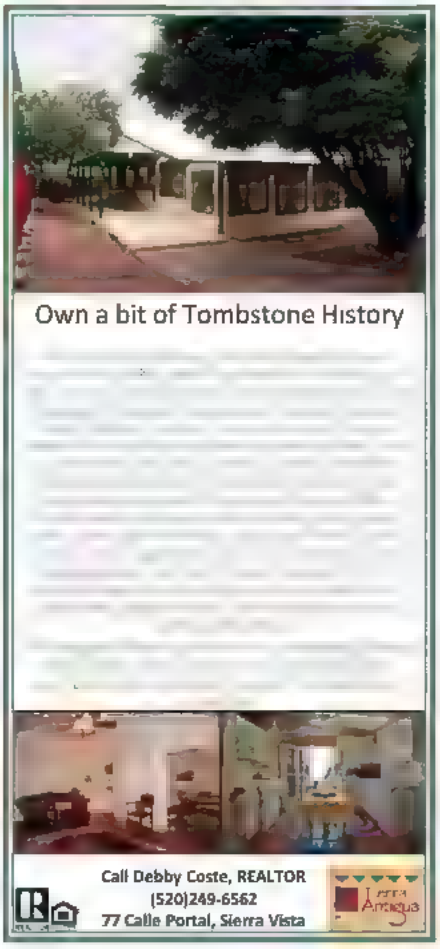
(Warner Archive, $21.99) The Warner Archive release of Delmer Daves's 1954 *Drum Beat* is cause for celebration. Daves's Western classics include the original *3:10 to Yuma*, the wonderfully layered *Cowboy* and *Broken Arrow*. One of the unsung giants, Daves directed these films with a keen eye for realism, but his approach to *Drum Beat* is more sly and complex.

The story of an Indian fighter—portrayed by Alan Ladd, who also produced—and his conflicts with the Modoc Captain Jack, played by Charles Bronson, begins as a typical Warner Bros. Action Western, but becomes much more. The film examines all sides of the Indian issue, with eyes open, and it is a perfect companion piece to Daves's convention-shattering *Broken Arrow*.

Drum Beat shows the deep wounds of the Indian Wars through terrific action and the Indians' scarring with fine performances. Never available before in the U.S., this widescreen transfer does the film, its makers and its message proud.

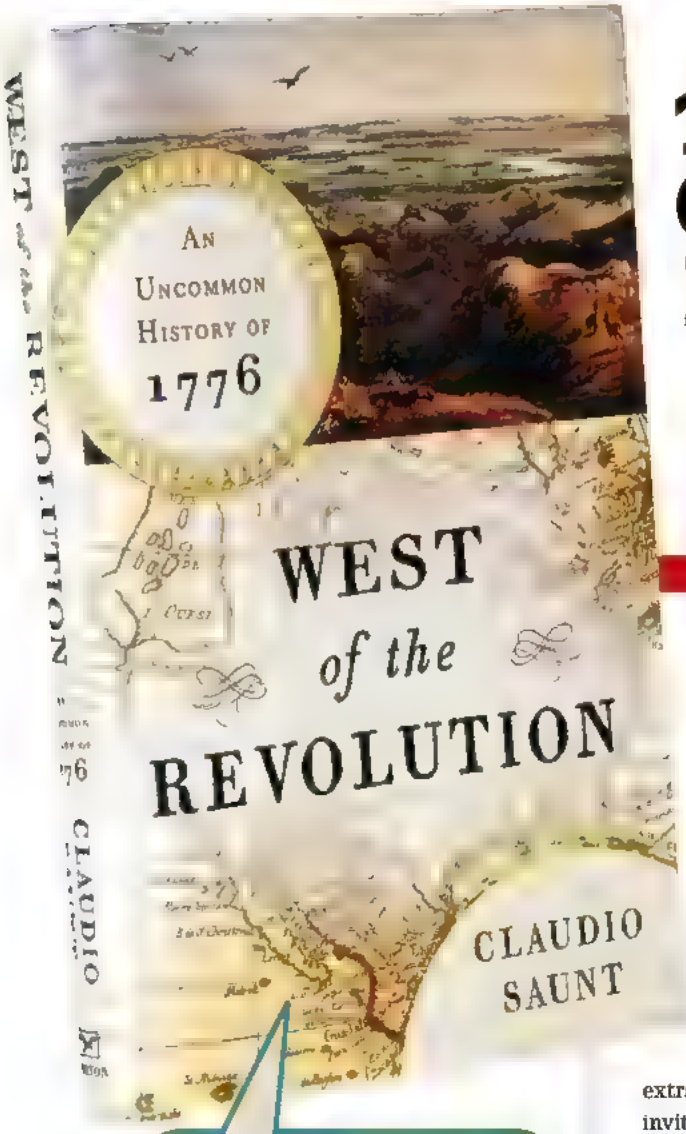
Courtney Joyner is a screenwriter and director with more than 25 produced movies to his credit. He is the author of *The Westerners: Interviews with Actors, Directors and Writers*.





WESTERN BOOKS

BOOK REVIEWS EDITOR: STUART ROSEBROOK



"Despite the sharing of traditions among Black Hills' residents, the Lakota arrival in the mountain uplift marked the onset of an invasion."

1776: A Continental Revolution

Empires and wars transform North America while America fights for independence, plus outlaw adventures in New Mexico, Pueblo land disputes, an Old West tale of revenge and the life of a great, unknown explorer.

As the American colonists made their Declaration of Independence from the British monarchy on July 4, 1776, a chain reaction of political events across North America occurred simultaneously that would affect the political, economic, cultural and geographical history of the continent up to the present day. Claudio Saunt's *West of the Revolution. An Uncommon History of 1776* (WW Norton, $26.95) insightfully turns conventional 18th-century American history 180 degrees and provides readers with a very accessible and concise chronicle of the historical actions, imperial settlements and political rivalries of Europeans and American Indian tribes across the northern half of the Western Hemisphere parallel to America's war for independence east of the Appalachians. Saunt's introduction posits that "from the Aleutian Islands to the Arkansas River, from the Black Hills to the Deep South interior, other extraordinary stories were unfolding across North America. This book invites readers to extend their bounds and discover the continent west of the Revolution."

The strength of Saunt's *West of the Revolution* is his thorough research of continental history from the perspective of American Indian tribal and regional history and the multiplicity of European Imperial powers, entrepreneurs and explorers seeking new lands, resources, treasures and alliances across North America. From early land speculation by North Carolinian Richard Henderson, who bought 22 million acres on the western slope of the Appalachians from the Cherokee, to the Lakota Sioux 18th-century movement west from Minnesota to the Black Hills,

Saunt's *West of the Revolution* well documents Thomas Jefferson's role in the fate—and future—of the American West from the Virginian's authoring the Declaration of Independence to his presidency, the Louisiana Purchase and his relations with powerful Great Osage chief Pawhuska

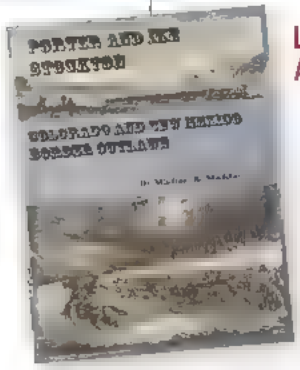
COURTESY LIBRARY OF CONGRESS

Saunt clearly demonstrates how European and American mercantilism and trade, wars and rivalries, and greed and ambition directly affected the alliances and enmities between tribes across the continent. As Saunt succinctly summarizes, "Despite the sharing of traditions among Black Hills' residents, the Lakota arrival in the mountain uplift marked the onset of an invasion."

In addition to how the West changed with the movement and relocation of Native peoples from the East to the West, Saunt also provides an equal understanding of how the West changed with the British, French, Russian and Spanish empires pressing inward from the Pacific Coast, Canada's Hudson Bay and Mexico. The Spanish claimed much of the continent with its chain of missions across the American Southwest of Texas and New Mexico, but it was only in the 1770s that the Spanish crown, feeling pressure from the British and Russians on the West Coast, formally settle a presidio in Tucson in 1775, and a mission in San Francisco in 1776. The French, who lost their control of Canada in the French-Indian War with the British, also lost continental power in the West with the Treaty of Paris that divided North American claims along the Mississippi River.

Understanding 18th-century and early 19th-century North American history from the place it happens—simultaneously with the international processes occurring from the Russian Pacific West to the Napoleonic Wars, inclusive of the American Revolution and constitutional formation of the United States—broadens and deepens our understanding of how Mexico, America and Canada were created; who we are as a continent today; and what we may become in the future.

—Stuart Rosebrook



LIVING AND DYING AS OUTLAW BROTHERS

After the Civil War, Texas cattle headed to northern markets moved up trails through New Mexico and Colorado. Many of the Texans driving those herds settled

A flurry of top-notch beautiful Western art and photography books published this fall are perfect for the gift-giving holiday season. I recommend these for that special person in your life (maybe you) who loves the West.

- ***A Legacy in Arms: American Firearm Manufacture, Design, and Artistry, 1800–1900*** (The Western Legacies Series) by Richard C. Rattenbury and Ed Muno, photographer (University of Oklahoma Press, $59.95)
- ***American Ballads: The Photographs of Marty Stuart*** (A First Center for the Visual Arts Title) by Susan H. Edwards (Vanderbilt, $35)
- ***Arizona Stereographs 1865–1930*** by Jeremy Rowe (Carl Mautz Publishing, $50 cloth, $35 paper).
- ***Art of the American West: The Haub Family Collection at Tacoma Art Museum*** by Lauren F. Fry, Peter H. Hassrick, Scott Manning Stevens, Kimberly Disney and Margaret E. Bullock (Yale University Press, $65)
- ***Charles M. Russell, Photographing the Legend*** by Larry Len Peterson (University of Oklahoma Press, $60)
- ***En Recuerdo de: The Dying Art of Mexican Cemeteries in the Southwest*** by Bruce F. Jordan (Bison Books, $29.95).
- ***Navigating the West: George Caleb Bingham and the River*** by Nenette Luarca-Shoaf, Claire Barry, Nancy Heugh and Elizabeth Mankin Kornhauser (Yale University Press, $45)
- ***The Plains Indians: Artists of Earth and Sky*** edited by Gaylord Torrence (Skira, $65)

–Stuart Rosebrook

According to author Maddox, Ike Stockton's betrayal of young Bert Wilkinson, who was only 19 when hanged for murder in Silverton on September 4, 1881, "would be one of the last notable acts of a desperate man."

COURTESY OF FRANK AND SANDRA PYLE

Michael R. Maddox tells the fascinating and largely unknown story of two Texas brothers who followed the owl hoot trail and died in different gunfights in 1881. This book rattles with blood and thunder between the lines, but due to the author's meticulous research, it's better suited for the serious student than the general reader.

—Ollie Reed Jr., editor and contributor, Max Evans & a Few Friends: The 90th Birthday Book

along the New Mexico-Colorado border. Some became responsible citizens, others deadly predators. In *Porter and Ike Stockton: Colorado and New Mexico Border Outlaws* (self-published, $24.95),

PUEBLO RIGHTS IN THE LAND OF ENCHANTMENT

Malcolm Ebright, Rick Hendricks and Richard W. Hughes' *Four Square Leagues. Pueblo Indian Land in New Mexico* (University of New Mexico Press, $65) is a readable, engaging history of the New Mexican Pueblos' work to maintain their land holdings over the last four hundred years. From the legally nebulous but widely recognized "Pueblo league" under Spanish colonization to the reclamation of Blue Lake by Taos Pueblo in 1970, the authors provide a detailed history of the failures and successes of land reclamation for the Pueblo people in New Mexico under

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The authors Elbright, Hendricks and Hughes explain in *Four Square Leagues* that the Pueblo Indians of New Mexico supported the arrival of American Gen. Stephen W. Kearny in 1846, with the hope that the United States government would support their prior land claims. Instead, the Pueblos lost more land under U.S. rule than under Spanish or Mexican rule.

ARTWORK BY GLEN STROCK/COURTESY OF UNIVERSITY OF NEW MEXICO PRESS

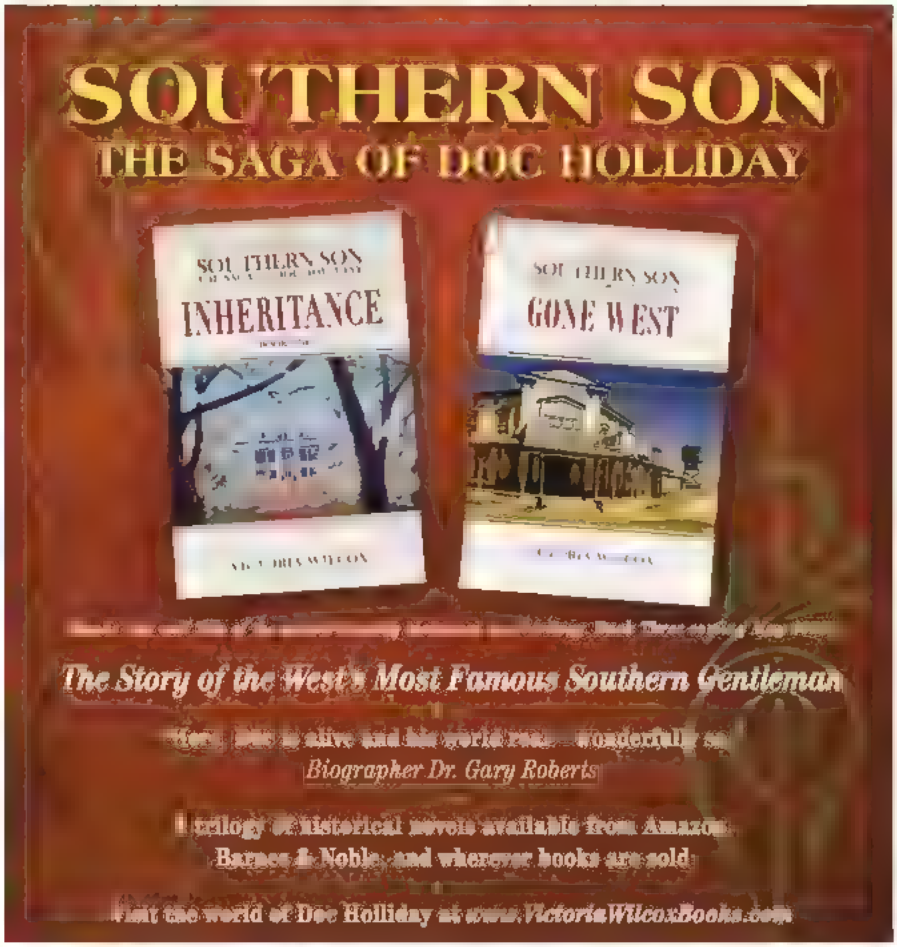
three different governments. Their analysis will be valuable to Indian communities working on maintaining or reclaiming their lands throughout the United States, as well as the lawyers and politicians involved in these legal proceedings.

—Kara Carroll, author of "Coming to Grips with America. The Japanese American Experience in the Southwest"

A TALE OF VENGEANCE AND REDEMPTION

Lucas Fume, Larry D. Sweazy's new hero in *Vegeance at Sundown* (Berkley, $7.99) is rotting in a Tennessee prison for killing his friend and business partner, John Barlow. A seemingly miraculous jailbreak instigated by Zeke Henry, a black man in jail for raping a white woman, frees John. Zeke admits someone helped him, and that someone sends Lucas a cryptic message that John Barlow lives. With Zeke's help, John tracks Barlow to St. Louis where he extracts his revenge on John, Charlotte, and the rest of Barlow's villainous crew. While the plot is so incredulous as to make the reader wince, the skill of Sweazy's writing and the masterful way he constructs word pictures for the reader to build in his or her mind, make the book a joy to read.

—Thomas P. Nicholson, author of Revenge of the Stolen Dove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WESTERN

PAUL COOL: HISTORY SLEUTH ON THE TRAIL OF THE TRUTH

Paul Cool is an investigative historian, with the knowledge of a trained attorney and the experience to seek the truth in the details after more than three decades of public service in the Social Security Administration. The son of an Air Force officer, he moved many times during his childhood, but Cool has always regarded the West as his home. A fan of the television show *Wyatt Earp* because it was based on a real historical character, he never forgave the network for canceling his favorite program. On a cross-country move from the West Coast to the East Coast via El Paso, Texas, he came across a story about a little-known conflict, the El Paso Salt War of 1877. The border battle struck him as he settled into his new work near the National Archives. The result was his first book, *Salt Warriors: Insurgency on the Rio Grande* (Texas A&M University Press). Currently working on his second book, Cool recommends these five books on conflict, greed and corruption on the Western frontier.

❶ ***No Duty to Retreat: Violence and Values in American History and Society*** (Richard Maxwell Brown, Oxford University Press): Brown examines the place of "incorporation" and "resistance" gunfighters in the long "Western Civil War of Incorporation," pitting capitalists and their government allies against settlers hanging on to their smaller rural holdings.

❷ ***A Cowboy Detective: A True Story of Twenty-two Years with a World-Famous Detective Agency*** (Charles Siringo, Kessinger): Siringo recounts his decades of tracking bandits and killers with the Pinkertons. As an undercover miners' union officer, Siringo walked a tightrope feeding information to mine owners during the 1892 Coeur d'Alene strike. He claims the aggrieved miners were anarchists.

❸ ***The Unwashed Crowd: Stockmen and Ranches of the San Simon and Sulphur Spring Valleys, Arizona Territory, 1878-1900*** (Lynn Bailey, Westernlore): Bailey reveals that New Mexico capitalists hired rustlers to drive cattle collected from (mostly unsuspecting) Mexican ranchers to Apache Indian reservations. Local agents demanding bills of sale and Mexican soldiers eventually cramped the "Arizona Cow-boys" cross-border rustling.

❹ ***Wyatt Earp: The Life Behind the Legend*** (Casey Tefertiller, Wiley): Tefertiller offers the best discussion of the support provided by San Francisco moneymen, nervous about stagecoach robberies and murders, to Earp's hardened and ultimately murderous posses.

❺ ***Wyoming Range War: The Infamous Invasion of Johnson County*** (John W. Davis, University of Oklahoma Press): Davis establishes that Johnson County was never a rustler haven. Davis mines overlooked sources to reveal how Wyoming's biggest cattlemen, assisted by mercenaries, a pocketed state government, and a pay-for-press aimed to kill seventy citizens and drive others off their legal homesteads. This is the best book on Gilded Age greed gone Wild West.

According to author David Chapin, Peter Pond's vast explorations in the West and Canada resulted in only one map being published during Pond's lifetime—the *Gentleman's Magazine* Map in 1790

COURTESY LIBRARY OF CONGRESS

GRAND ADVENTURES OF AN EARLY AMERICAN EXPLORER

David Chapin tells the compelling tale of Peter Pond, "a trader of some celebrity" in the far Northwest, and his adventures in the fur trade from 1756 to 1790. For those who love the much later exploits of the Rocky Mountain trappers, *Freshwater Passages. The Trade and Travels of Peter Pond* (University of Nebraska Press, $50) offers an engaging examination of the enterprise's origins on Hudson's Bay waterways. Meticulous research, insightful judgment and crisp prose enliven this mysterious Connecticut Yankee's years pushing the frontiers of exploration. Chapin crafts the engaging story of how this forgotten voyager, cartographer and entrepreneur mapped the Great Salt Lake and dreamed of being the first to cross the continent to the Pacific.

—*Will Bagley author of* South Pass: Gateway to a Continent

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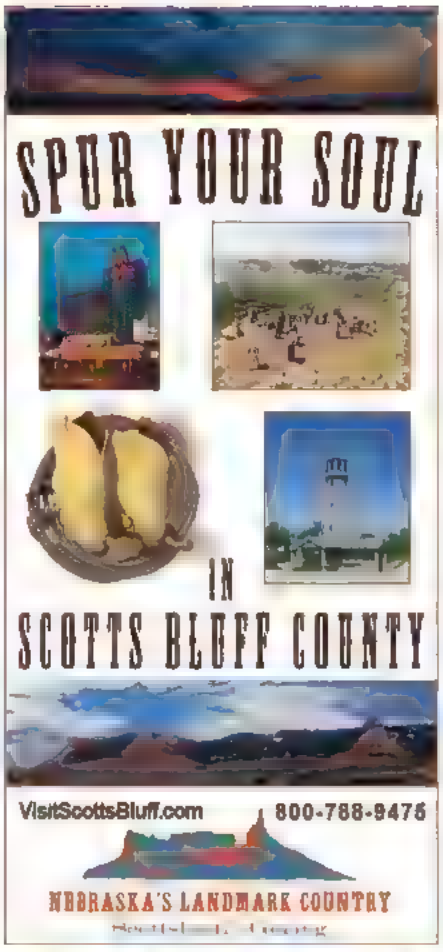

BOGGS UNLEASHED!

A TWISTED BIT OF HISTORY BY JOHNNY D. BOGGS

Fires Can't Blacken Colorado Springs

ZEB PIKES'S BAD LUCK HASN'T CURSED THIS COLORADO BURG.

In 1898, Col. W.T.S. May told Colorado's first forest ranger: "Ride as far as the Almighty will let you, and get control of the fire situation and as much of the mountain country as you possibly can...." Pikes Peak (named for Zebulon Pike, inset) has seen its share of forest fires, but Colorado City still stands strong.

ABOVE COURTESY U.S. AIR FORCE; INSET COURTESY LIBRARY OF CONGRESS

The Colorado city of Colorado Springs hasn't been lucky when it comes to forest fires. The Black Forest Fire of 2013 and the Waldo Canyon Fire of 2012 were particularly destructive.

Sometimes I blame all of this on ol' Zeb Pike, whose namesake mountain looms over Colorado Springs. "Nothing Pike tried to do was easy and most of his luck was bad," wrote Donald Jackson, the editor for *The Journals of Zebulon Montgomery Pike*, covering Pike's frontier expeditions during 1805-07.

Colorado Springs knows the danger of fire is part of the city's history.

But just when I'm beginning to think that Colorado Springs's luck is likewise bad, I drop in for a spell.

You want history? The Colorado Springs Pioneers Museum offers excellent exhibits, including author-activist Helen Hunt Jackson's reconstructed house filled with her original possessions. Every time I drop in at the museum, I learn something new, whether it's about Gen. William Jackson Palmer, the city's founder, or the Pikes Peak gold rush of 1858-61. The Old Colorado City History Center Museum offers more of the area's story.

The city's Ghost Town Museum might look like a tourist trap, but it's for real. Created in 1954, the museum is filled with artifacts and even remnants of historic buildings from the area

You can learn about mining (Western Museum of Mining and Industry), rodeos (Pro Rodeo Hall of Fame) and even figure skating (World Figure Skating Museum).

History lovers stay at the Broadmoor It started as the Broadmoor Casino in 1891, but that burned down six years later But that fire wasn't bad luck after all. Spencer and Julie Penrose decided to bring Old World opulence to the West, and thus resort has been wowing guests since 1918

Another great place to hang your hat is the Cheyenne Mountain Resort—which opened in 1985. It combines rustic charm with an elegant lifestyle

Winter offers little danger of forest fires, and Colorado Springs is a winter town. The city's Festival of Lights Parade kicks off on December 6, while nearby Manitou Springs is home to Miramont Castle's Victorian Christmas (November 28-30) and its fruitcake toss in January So that's what you do with fruitcakes.

But despite being rocked by fires, Colorado Springs knows the danger of fire is part of the city's history. After all, civic leaders focused on fire prevention almost as soon as Colorado Springs was staked out in 1871. By 1872, residents could be fined $5 for burning trash on windy days, and one of the city's fire departments had a hook-and-ladder truck as early as 1875. These days, that history is preserved at the Dr Lester L Williams Fire Museum in the city's Fire Operations Center.

After my visit, I'm certain. Pike might have been unlucky, but luck definitely smiles on Colorado Springs. ★

Johnny D. Boggs recommends the Plum Creek Cabernet at Cascade's Wines of Colorado, spending the night at Ramona Cottage or Cheyenne Mountain Resort, and getting out of Colorado Springs before rush hour

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A Dangerous Eggnog

The year-round frontier drink could be a peril for some.

"The hens only lay egg-nog at Christmas-tide, but egg-nog will lay a man any time he tackles it," reported the *Idaho Avalanche* on January 3, 1880. In 1881, *The Herald* in Omaha, Nebraska, also found eggnog a subject for humor. "Hens favor sobriety. They generally quit laying when the egg-nog season approaches."

Out on the frontier, eggnog was not just a holiday beverage, but also a saloon drink year-round. In 1881, eggnog was ranked as the eighth most popular saloon beverage. It was served hot or cold. Toward the end of the century, frozen eggnog was all the rage.

> In Tombstone, Arizona, 1,200 eggs were used to make the New Year's Day eggnog in 1889.

In Tombstone, Arizona, 1,200 eggs were used to make the New Year's Day eggnog in 1889. That same year, *The Weekly News* in Denver, Colorado, reported a new fashionable trend. Serving eggnog in a traditional glass was now blasé. The new glass was a hollowed-out orange. After pouring in the eggnog, you replaced the top and inserted two straws tied with ribbon. In 1890, papers reported eggnog should be served with a foie gras sandwich.

As with any beverage containing alcohol, eggnog should be consumed in moderation. One man in Dallas, Texas, partook of too much eggnog over the Christmas holiday in 1877 and let his horse get the better of him. While driving his buggy up Main Street, he lashed the horse to get it to trot faster, which it did, but the drunken man was powerless to hold the reins. His horse ran straight into a gas post. The man was thrown from his buggy, which smashed into pieces. The horse ran away with the remains.

One man in Salt Lake City, Utah, in 1866, forgot to pay his $10 fine for a previous drinking violation. When the police caught up with the chap, he was "enjoying himself

over a potation of egg-nog, a canvas back duck, and a dish of Mobile oysters. The gourmand was cruelly torn away from his gastronomical pleasures, incarcerated in the lockup, furnished with a ball and chain, to which are to be added those novel and musical instruments, a pick and shovel."

Eggnog and cigarettes did not mix—at least not for Alice Melville of St. Louis, Missouri. In 1896, Alice told lawmen that cigarettes, not the eggnog, had caused her intoxication. She also blamed the cigarettes as the reason she had set her bed on fire! The police didn't believe her since she had been charged for mixing the two twice since Christmas.

This holiday, try out the recipe for a Victorian eggnog. But be careful, as this eggnog has been proven to be addictive and dangerous.

Sherry Monahan has penned *Mrs. Earp Wives & Lovers of the Earp Brothers California Vines, Wines & Pioneers, Taste of Tombstone The Wicked West* and *Tombstone's Treasure* She's appeared on the History Channel in *Lost Worlds* and other shows.

EGGNOG

3 eggs, separated
1 c. powdered sugar
1 1/2 cups cream
1/4 tsp. nutmeg
1 T. powdered sugar for egg whites
1/8 c. Brandy & Rum
1 cinnamon stick for grating

Beat the egg yolks and sugar together in a bowl and set aside. Beat the egg whites with 1 T. sugar until stiff peaks form and refrigerate. Heat the cream and nutmeg in a medium saucepan over medium high heat and bring just to a boil, stirring occasionally. Remove from the heat and gradually add hot cream into the egg and sugar mixture. Return everything to the pan and cook until the mixture reaches 160°F. Remove from the heat and place in a bowl; set in the refrigerator to chill. Fold the egg whites into the egg mixture and combine. Serve with grated cinnamon and nutmeg. Serves 2. Note: It's dangerous to consume raw eggs, so be sure to cook the yolks to 160°F.

Recipe adapted from the *Idaho Daily Statesman*, December 12, 1892

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17 Dec 2014 18 Carole Glenn

BY JOHN STANLEY

Ragtown to Riches

Amarillo reigns as the Queen City of the Texas Panhandle.

By 1912, Amarillo's location as a trading and transportation hub for ranchers, railroads and early cross country motorists helped the Panhandle outpost become "Queen City of the Panhandle."

COURTESY TEXAS PANHANDLE

Chicago based brothers Charles B. and John V. Farwell founded the XIT Ranch (which became the largest fenced ranch in the world) in 1885, after the Texas legislature deeded them 3 million acres of prime Panhandle land in exchange for bankrolling the $3 million cost of building a new capitol building in Austin.

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On the morning of Sept. 28, 1874, Colonel Ranald Mackenzie and his Fourth Cavalry swept into Palo Duro Canyon. The soldiers burned Indian camps, destroyed food supplies and—most importantly—captured and killed more than 1,100 horses, effectively putting an end to the Red River War.

"The campaign was intended to force Southern Plains Indians, primarily Comanches, onto reservations," says Michael Grauer, curator of Western Heritage at the Panhandle-Plains Historical Museum, located a few miles south of Amarillo in Canyon, Texas. "The Red River War was a round-up operation. The Army took away the Indians' transportation, food and lodgings. So they had no choice but to go to the other reservations."

> "The U.S. government failed in its promises. So did the Indians."

And, with the tribes that once ruled the Texas Panhandle area relocated, the region was wide open for settlers, cattlemen and railroads to enter.

Indians had lived in the Panhandle for more than 10,000 years, beginning with the Clovis people. Coronado probably passed near the site of modern-day Amarillo in 1541. Nearly 300 years later, Santa Fe trader Josiah Gregg camped in the area and opened a road across the land. More traders followed, including William Bent, who set up a trading post near the Canadian River in 1843. And in the 1850s, railroad crews surveyed a route through the region.

The Medicine Lodge Treaty of 1867 stipulated that only Indians could hunt buffalo south of the Arkansas River. It wasn't long, though, before professional buffalo hunters moved in.

Son of the southern Plains Comanche Chief Quanah Parker, whose mother Cynthia Parker was kidnapped as a girl when Comanches raided and killed her family, rose to prominence as the valiant leader of his tribe in the futile Red River War of 1874–75.

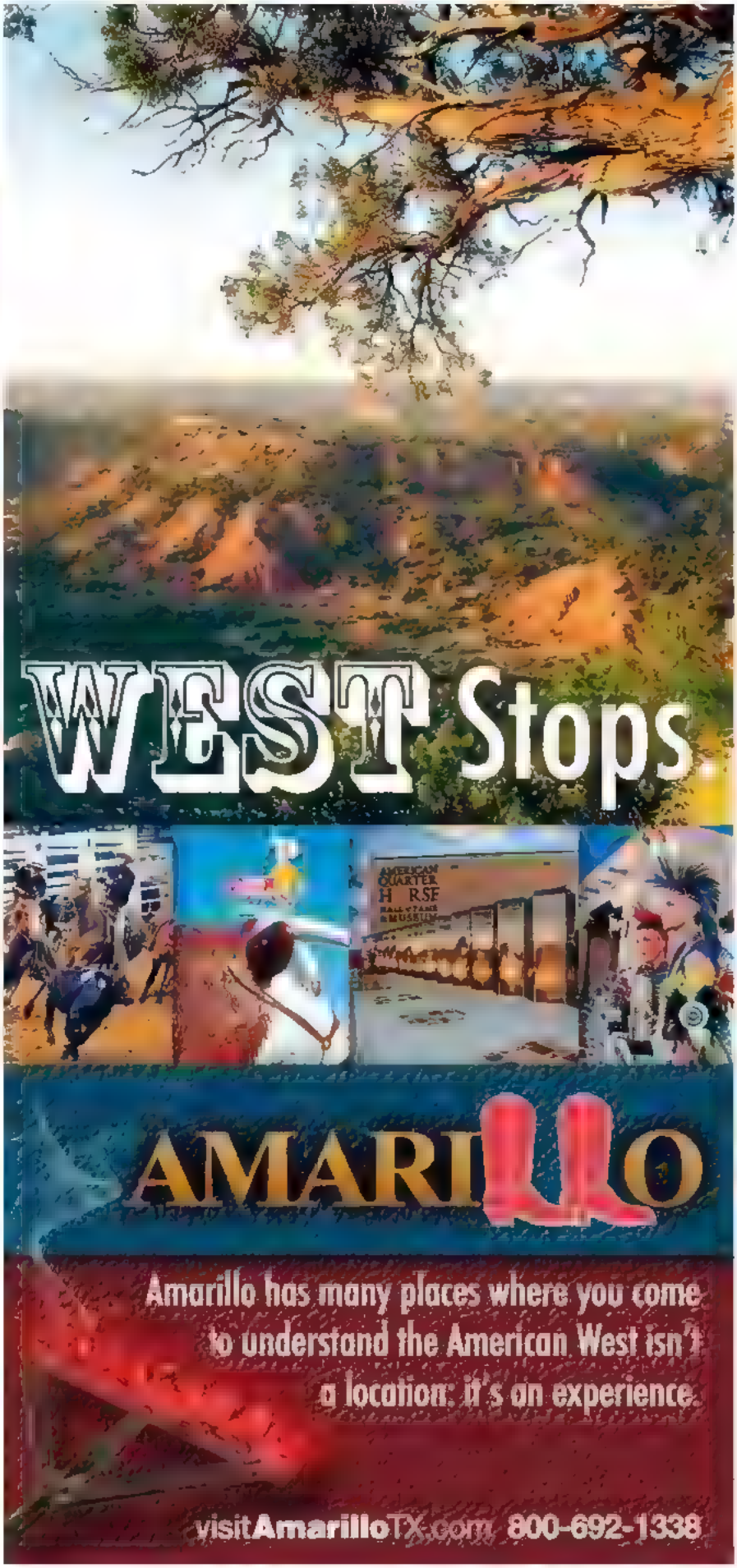
TRUE WEST ARCHIVES

Comanche warrior Quanah Parker and medicine man Isa-tai, enraged at White incursion into Indian lands and the wholesale slaughtering of the buffalo, sparked the Red River War when they led several hundred Comanche, Kiowa, Cheyenne and Arapahoe against a small group of buffalo hunters at Adobe Walls on June 27, 1874. The Army responded by sending around 3,000 soldiers to the area.

"The U.S. government failed in its promises. So did the Indians," says Grauer. "The government said it would keep hunters out of the area south of the Arkansas River, but they went anyway. The Indians agreed to stop raiding into

Cadillac Ranch, surely one of the nation's most unusual sculptures, stands along Old Route 66 on the windswept plains west of Amarillo.

BY CAROL M. HIGHSMITH. COURTESY LIBRARY OF CONGRESS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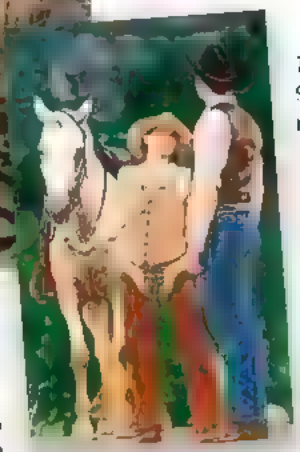
The Panhandle-Plains Historical Museum in nearby Canyon chronicles the rich heritage of 14,000 years of human history in the area, including a chuckwagon in the permanent exhibit "People of the Plains."

COURTESY PANHANDLE-PLAINS HISTORICAL MUSEUM



Texas! The Outdoor Musical Drama celebrates the history of the Lone Star State every summer in Palo Duro Canyon, one of the region's greatest natural wonders, just a few miles southeast of Amarillo.

COURTESY AMARILLO CONVENTION & VISITOR COUNCIL

Texas, but didn't. So there were violations on both sides."

After the war ended in 1875, cattlemen swarmed into the area. Rancher Charles Goodnight entered the Canadian River Valley in 1876. Other big outfits followed the legendary cowman into the Panhandle in the 1870s and 1880s, such as the Prairie Cattle Company, the XIT, the Frying Pan Ranch and the LX Ranch.

Railroad executives, intrigued by the convergence of several cattle trails near Wild Horse Lake, decided to build a line to the area. A tent city named Ragtown, consisting of saloons, whorehouses and gambling halls to attract railroad workers, grew up along Amarillo Creek. Before long, newspapers were referring to Ragtown as Amarillo.

From such inauspicious beginnings, the little cow town grew into the Queen City of the Texas Panhandle. Amarillo celebrates its Western heritage with an abundance of museums and activities.

No horseman will want to miss the American Quarter Horse Hall of Fame & Museum, a shrine to the breed that exemplifies the American West.

If you visit in November, be sure to take in the World Championship Ranch Rodeo presented by the Working Ranch Cowboys Association, formed in 1995 to preserve the region's ranching heritage.

After you've worked up an appetite, mosey on over to the Big Texan Steak Ranch. If you can eat their 72-ounce steak (along with the baked potato, shrimp cocktail, salad and dinner roll that come with the meal) in under an hour, it's free. If not, it'll set you back 72 bucks.

John Stanley, the Arizona Wildlife Federation's 2007 Conservation Media Champion, is a former travel reporter and photographer for *The Arizona Republic*.

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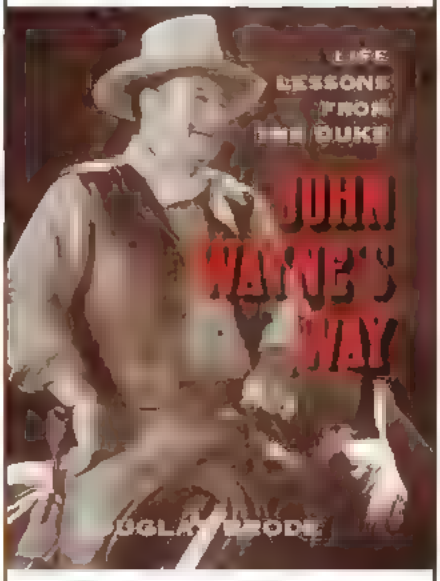

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WHERE HISTORY MEETS THE HIGHWAY

"We live in the heart of what was the Comanche empire," says Eric Miller, director of communications for the Amarillo Convention and Visitor Council. Miller highly recommends a visit to the Kwahadi Museum of the American Indian (left), which "holds an outstanding collection of art and artifacts." Afterwards, check out some of the region's many historical attractions.

VisitAmarilloTX.com • Kwahadi.com

CANYON

You'll find the biggest history museum in all of Texas just a few miles south of Amarillo. The Panhandle-Plains Historical Museum features a life-size Pioneer Town, as well as one of the finest art collections in the Southwest.

PanhandlePlains.org

BORGER

The Hutchinson County Historical Museum features exhibits ranging from Indian art to the town's oil boom in the 1920s.

HutchinsonCountyMuseum.org

CLAUDE

Browse the Art Gallery or take in a show at the Gem Theatre at the Armstrong County Museum. Just 12 miles east you'll find the Charles Goodnight Historical Center, dedicated to the "Father of the Texas Panhandle."

ArmstrongCountyMuseum.org

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The museum's exhibits include;

- Spanish explorer Coronado's travels through the region and the county in 1541
- Native American cultural artifacts and history
- Early adventurers and the county's early pioneers
- Artifacts and models of the Adobe Walls buffalo hunters' camp depicting how life was there in 1874
- A life-size Quanah Parker portrait
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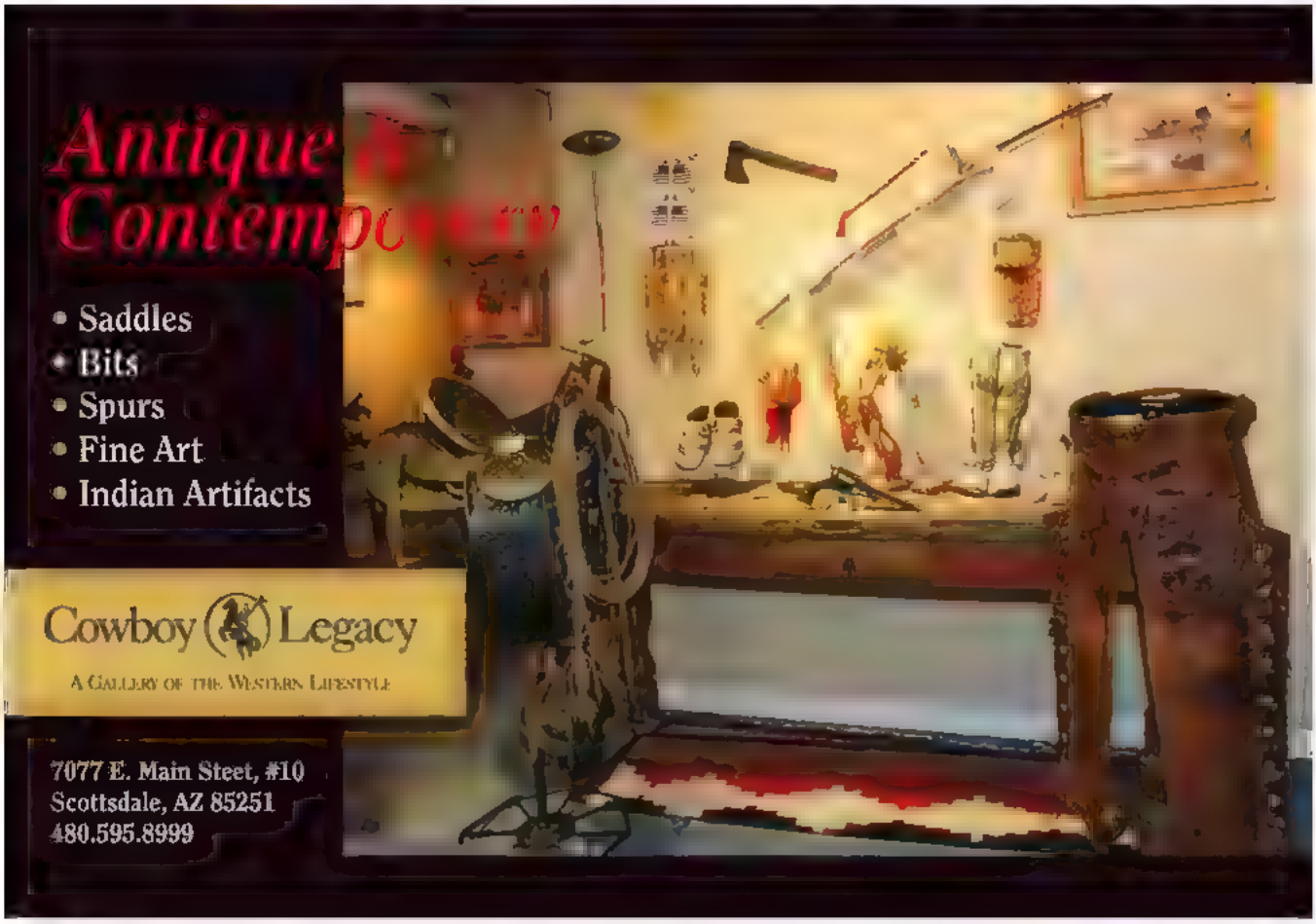

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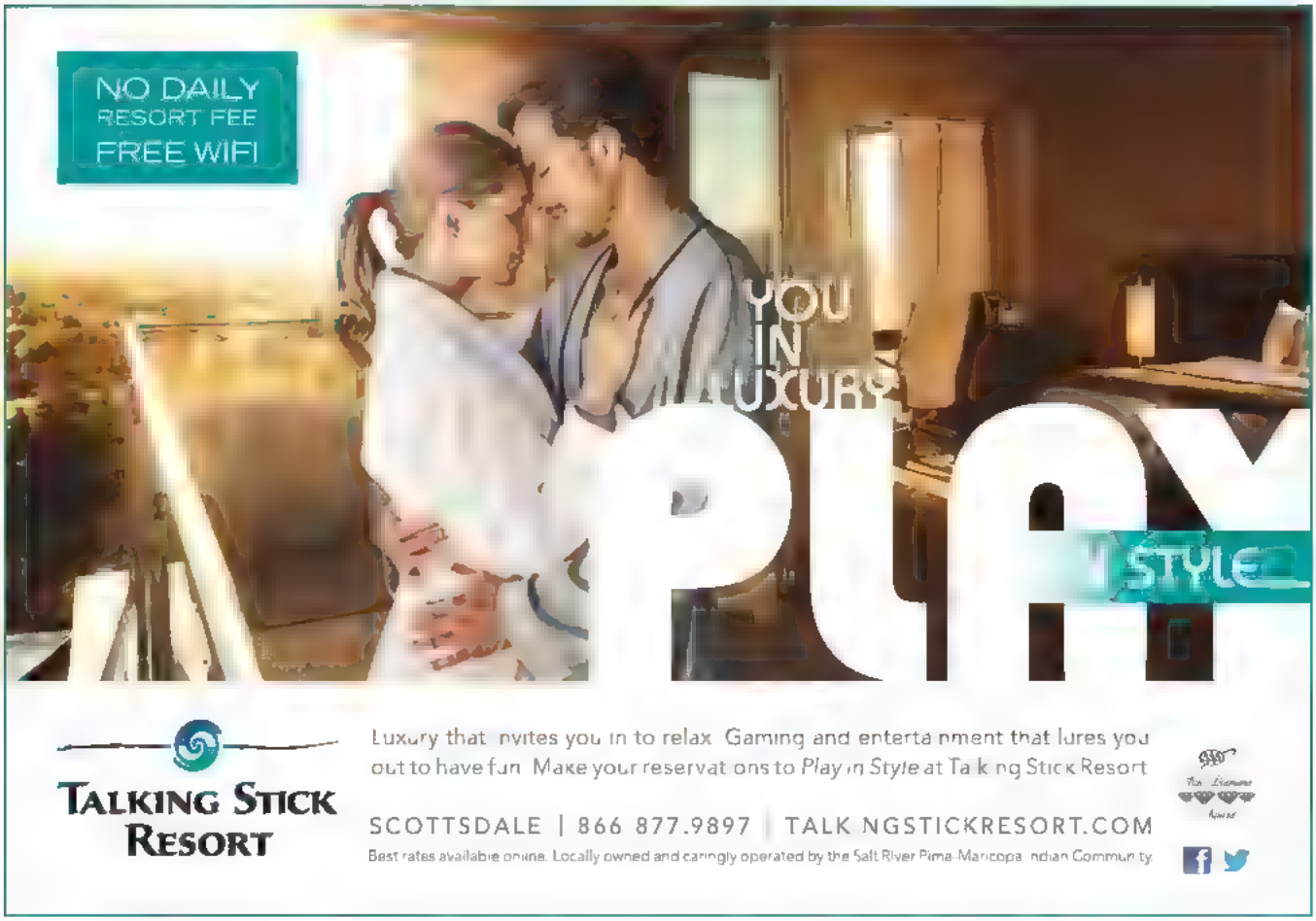

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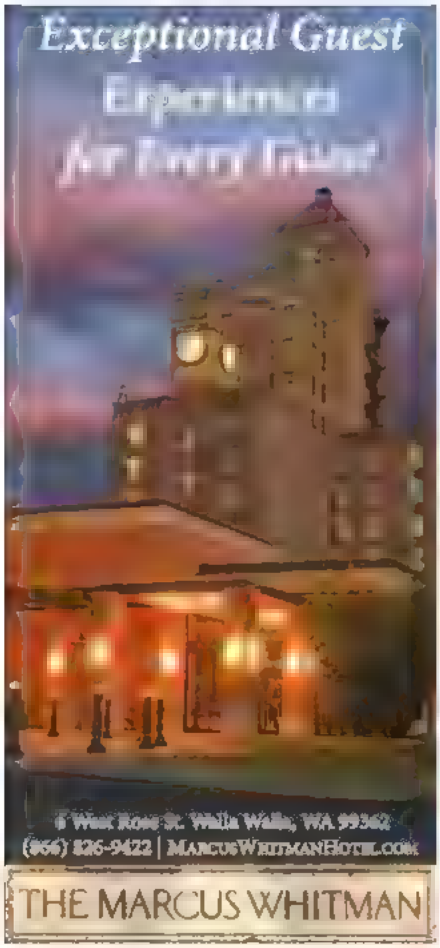

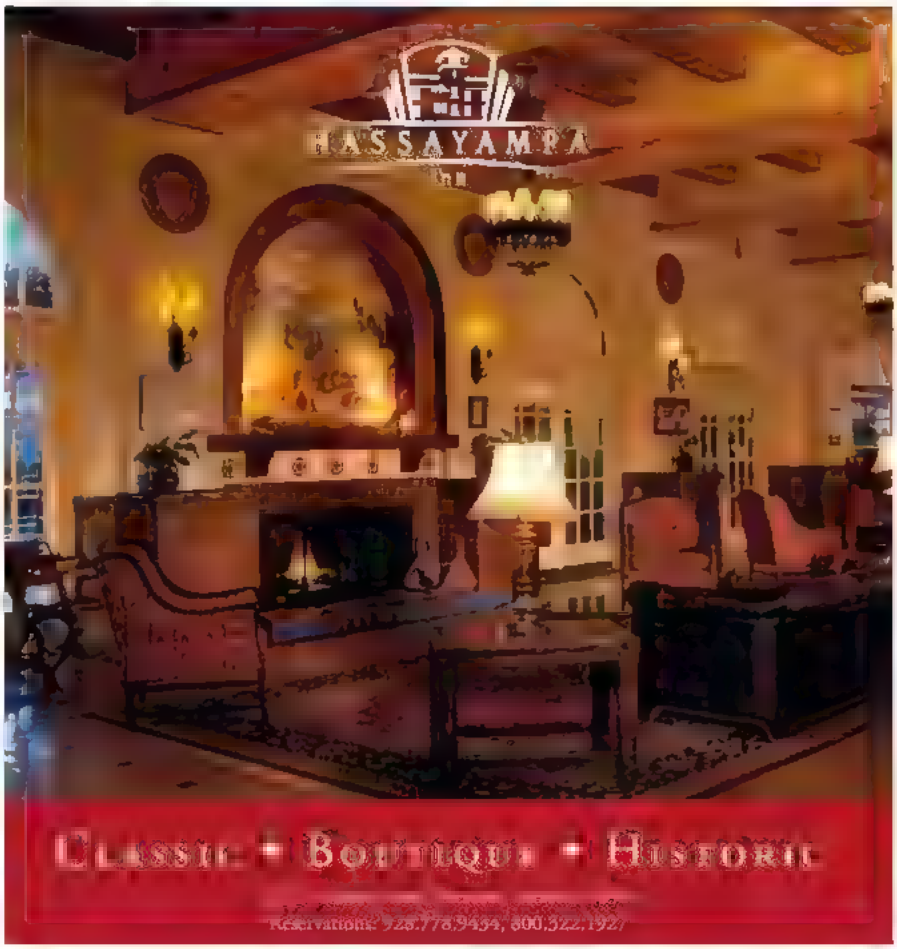

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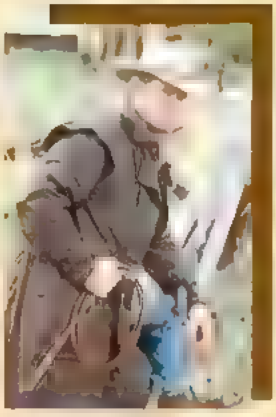

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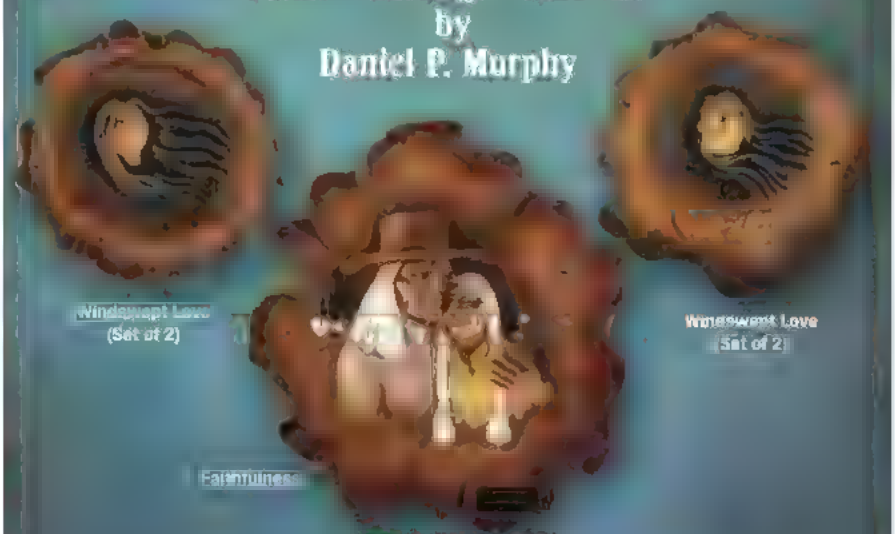

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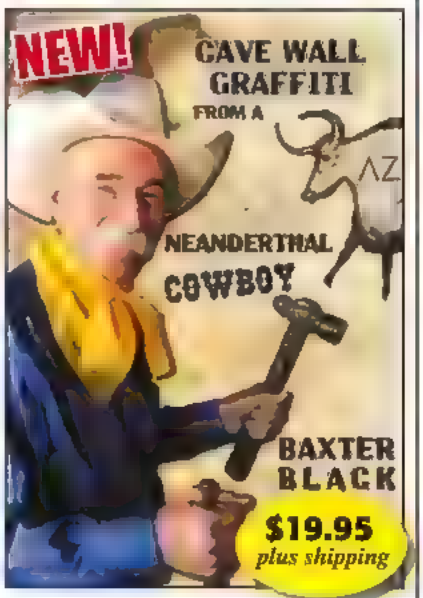

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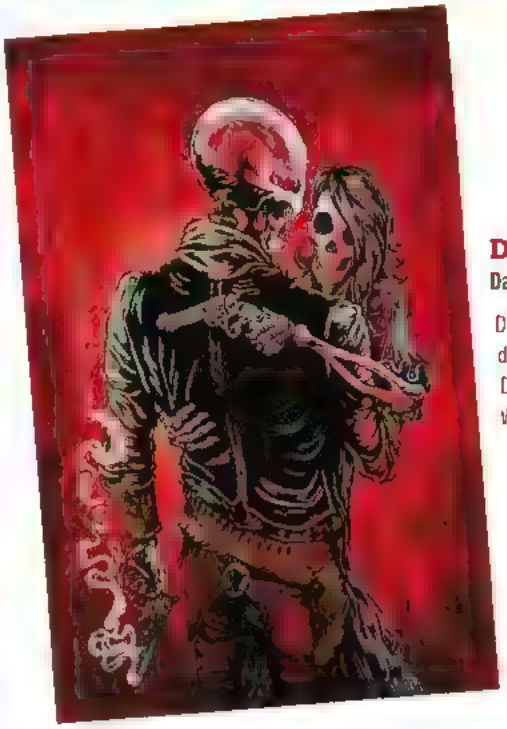

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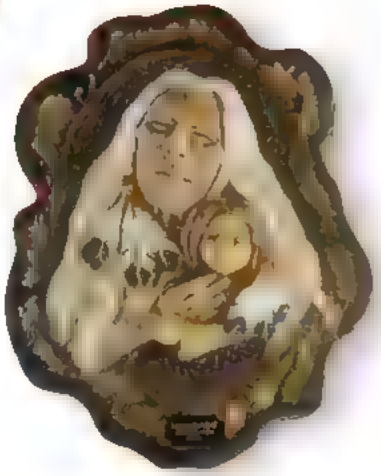

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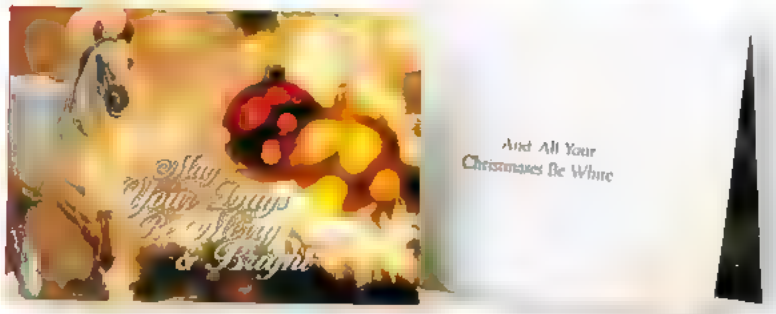

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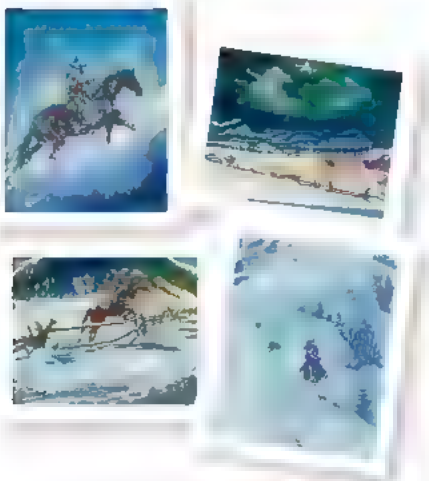

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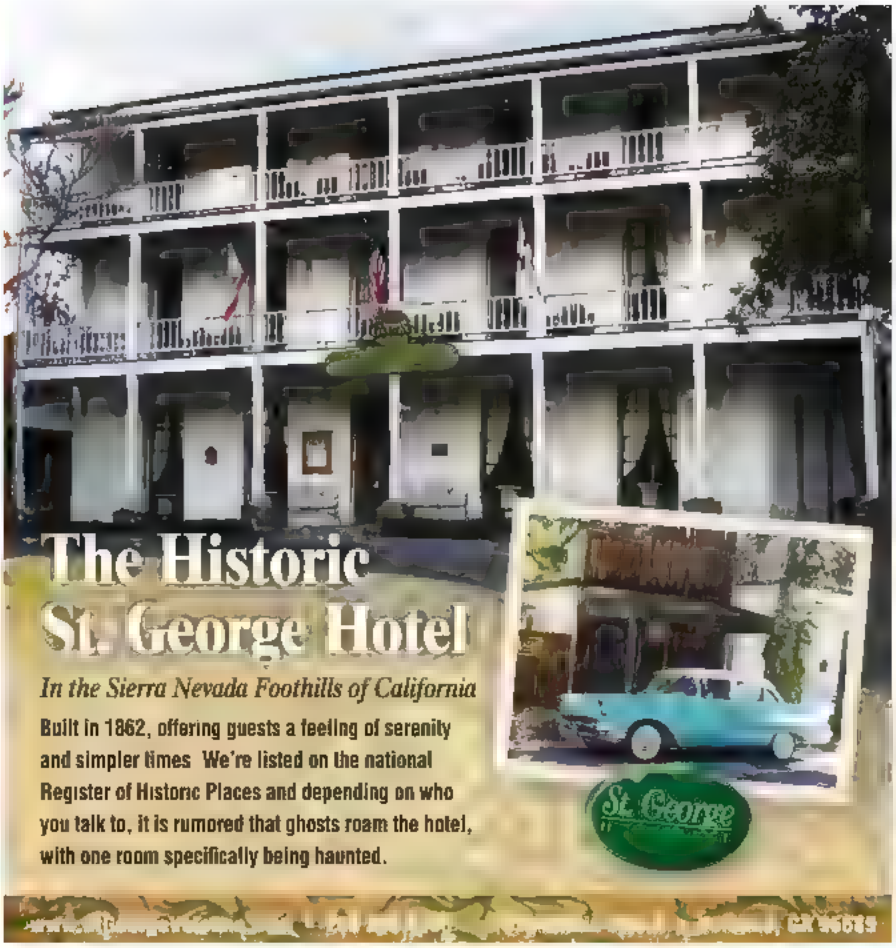
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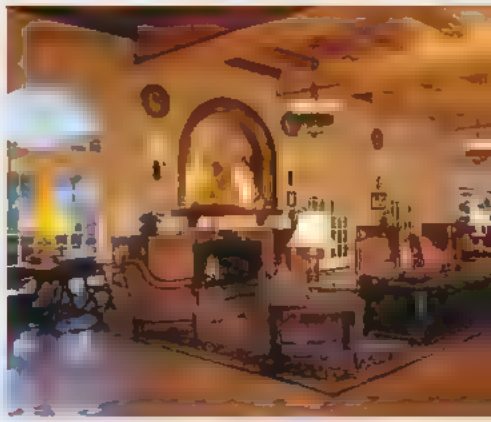

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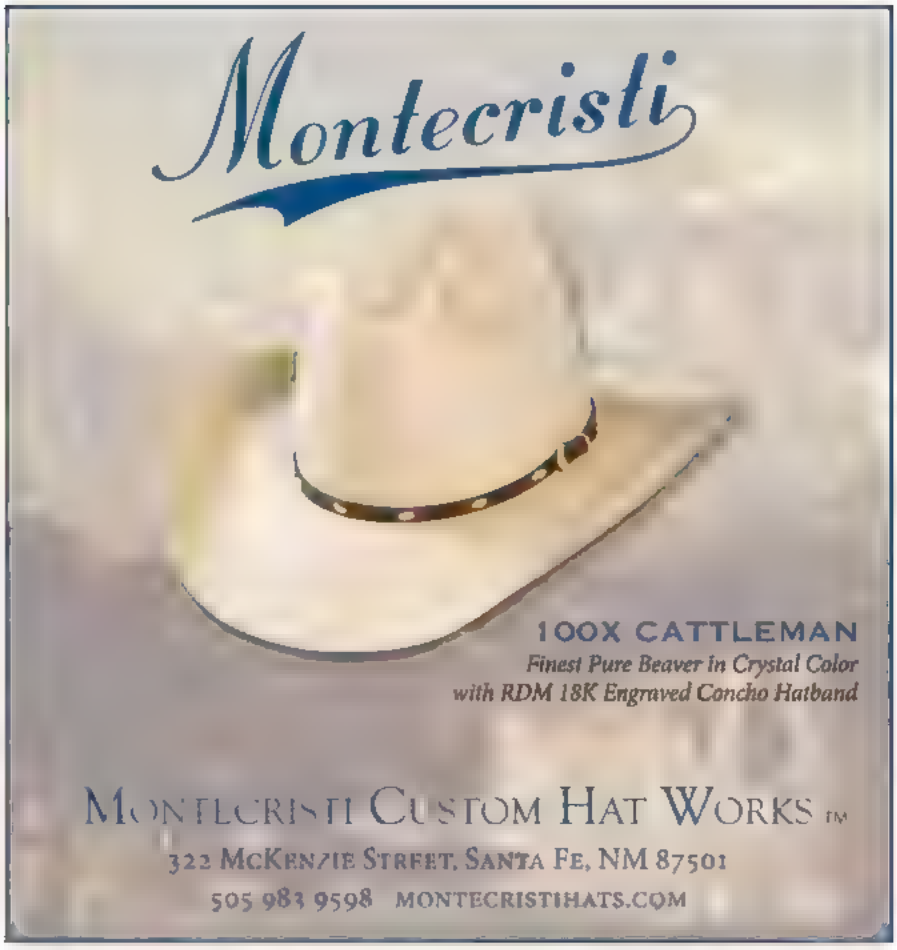
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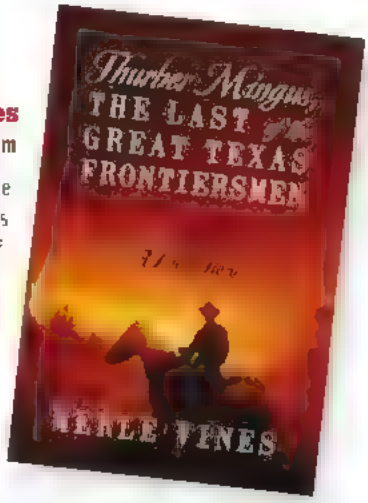

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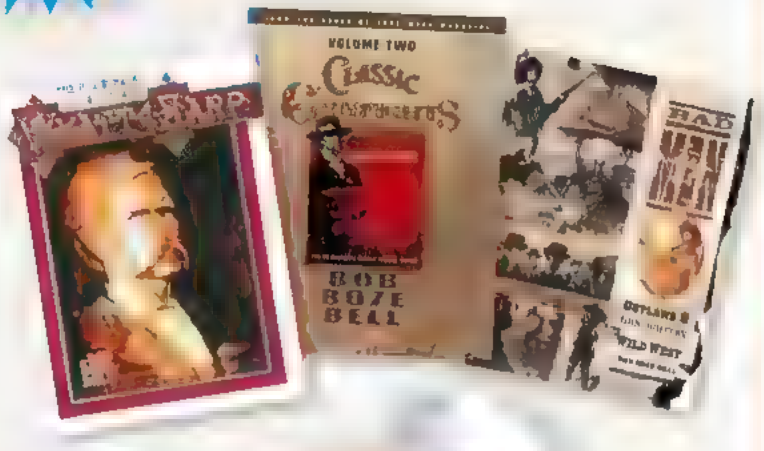

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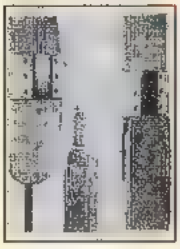

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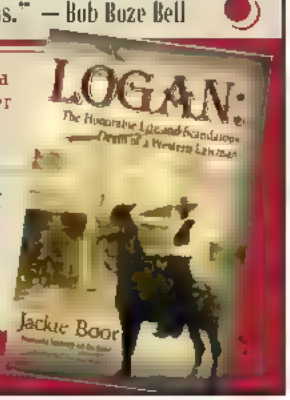

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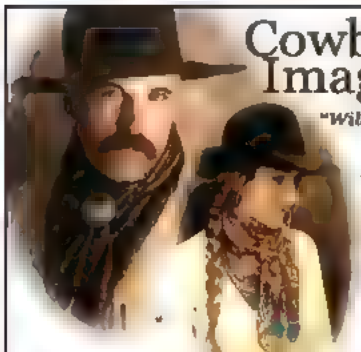

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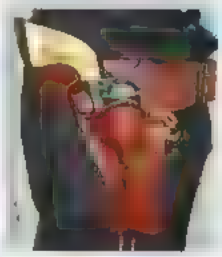

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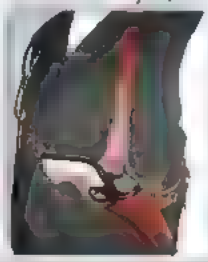

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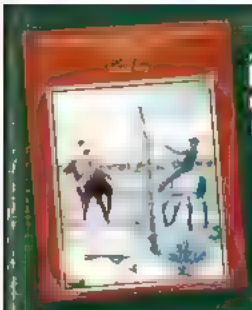

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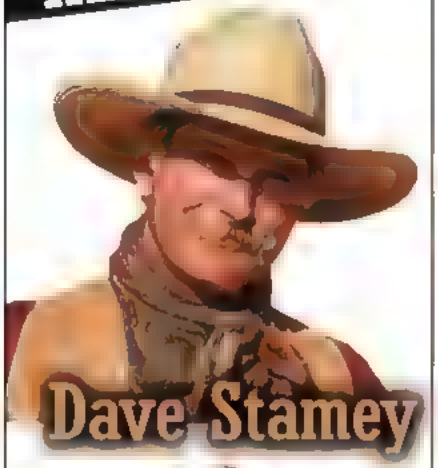
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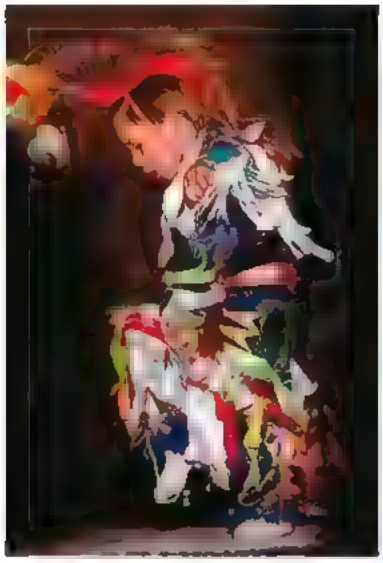

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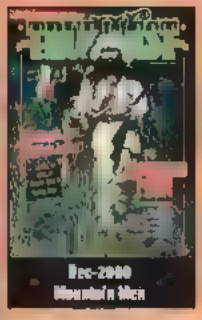
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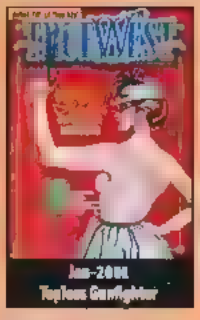
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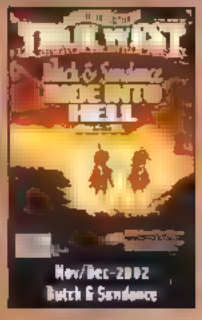
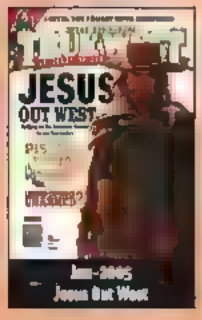
Feb/Mar-2001
Wyatt Earp


Nov/Dec-2002
Butch & Sundance

Jul-2003
Doc & Wyatt

Mar-2004
Fakes/Fake Doc

Sep-2004
Wild Bunch



Jan-2005
Jesus Out West

Dec-2005
Buffalo Gals & Guys

Mar-2006
Tombstone/125th OK Corral

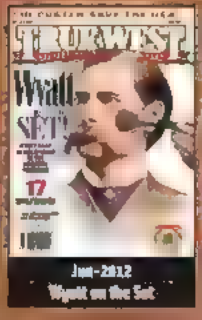
Oct-2007
318 to Yuma

Oct-2008
Charlie Russell

Sep-2009
500 Yrs Before Cowboys

Nov/Dec-2008
Black Warriors of the West

Apr-2011
Tom Grit/Bridges & Wayne



Jun-2012
Wyatt on the Set

Jul-2012
Deadly Trackers

Jan-2013
John Wayne

Mar-2013
Arizona Rangers

Nov-2013
Soiled Doves

WHILE THEY LAST!

Complete Your Collection

2000
- ☐ Jan: Buffalo Bill
- ☒ ~~Feb: Chief Buffalo Horn~~ *Sold Out!*
- ☐ Mar: Richard Farnsworth
- ☒ ~~Apr: Lotta Crabtree~~
- ☐ May: Samuel Walker
- ☐ Jun: Frontier Half Bloods
- ☐ Jul: Billy & the Kids
- ☐ Aug: John Wayne
- ☐ Sep: Border Breed
- ☐ Oct: Halloween Issue
- ☐ Nov: Apache Scout
- ☐ Dec: Mountain Men

2001
- ☐ Jan: Topless Gunfighter
- ☒ ~~Feb/Mar: Wyatt Earp~~
- ☒ ~~Apr: Geronimo Smiling~~
- ☐ May/Jun: Custer
- ☐ Jul: Cowboys & Cowtowns
- ☒ ~~Aug/Sep: Wild Bill~~
- ☒ ~~Oct: Redman~~
- ☒ ~~Nov/Dec: Doc Holiday~~

2002
- ☒ ~~Jan: Uncommon Men~~
- ☒ ~~Feb/Mar: Alamo~~
- ☒ ~~Apr: The Scout~~
- ☒ ~~May/Jun: Wayward Women~~
- ☒ ~~Jul: Texas Rangers~~
- ☐ Aug/Sep: Jesse James
- ☐ Oct: Billy On The Brain
- ☐ Nov/Dec: Butch & Sundance

2003
- ☐ Jan: 50 Historical Photos
- ☐ Feb/Mar: 50 Guns
- ☐ Apr: John Wayne
- ☐ Spring: Jackalope Creator Dies
- ☐ May/Jun: Custer Killer
- ☐ Jul: Doc & Wyatt
- ☐ Aug/Sep: A General Named Dorothy
- ☐ Oct: Vera McGinnis
- ☐ Nov/Dec: Worst Westerns Ever

2004
- ☐ Jan/Feb: Six Guns
- ☐ Mar: Fakes/Fake Doc
- ☐ April/Travel, Visit the Old West
- ☐ May: Iron Horse/Sacred Dogs
- ☐ Jun: HBO's Deadwood
- ☐ Jul: 17 Legends
- ☐ Aug: JW Hardin
- ☐ Sep: Wild Bunch
- ☐ Oct: Bill Pickett
- ☐ Nov/Dec: Dale Evans

2005
- ☐ Jan/Feb: Rare Photos
- ☐ Mar: Deadwood/McShane
- ☐ Apr: 77 Sunset Trips
- ☐ May: Trains/Collector's Edition
- ☐ Jun: Jesus Out West
- ☐ Jul: All Things Cowboy
- ☐ Aug: History of Western Wear
- ☐ Sep: Gambling
- ☐ Oct: Blaze Away/Wyattt
- ☐ Nov/Dec: Gay Western? Killer DVDs

2006
- ☐ Jan/Feb: Mexican Insurgents
- ☐ Mar: Kit Carson
- ☐ Apr: I've Been Everywhere, Man
- ☐ May: The Racial Frontier
- ☐ Jun: Playing Sports in the OW
- ☐ Jul/Aug: Dude! Where's My Ranch?
- ☐ Sep: Indian Yell
- ☐ Oct: Tombstone/125th Ok Corral
- ☐ Nov: Gambling
- ☐ Dec: Buffalo Gals & Guys

2007
- ☐ Jan/Feb: Cowboys Are Indians
- ☐ Mar: Trains/Jim Clark
- ☐ Apr: Western Travel
- ☐ May: Dreamscape Desperado/Billy
- ☐ Jun: Collecting the West/Photos
- ☐ Jul: Man Who Saved The West
- ☐ Aug: Western Media/Best Reads
- ☐ Sep: Endurance Of The Horse
- ☐ Oct: 3:10 To Yuma
- ☐ Nov/Dec: Brad Pitt & Jesse James

2008
- ☐ Jan/Feb: Pat Garrett/No Country
- ☐ Mar: Who Killed the Train?
- ☐ Apr: Travel/Geronimo
- ☐ May: Who Stole Buffalo Bill's Home?
- ☐ Jun: The Last Cowboy President?
- ☐ Jul: Secrets of Our Nat'l Parks/Teddy
- ☐ Aug: Kendricks Northern CBs/Photos
- ☐ Sep: Saloons & Stagecoaches
- ☐ Oct: Charlie Russell
- ☐ Nov/Dec: Mickey Free

2009
- ☐ Jan/Feb: Border Riders
- ☐ Mar: Poncho Villa
- ☐ Apr: Stagecoach
- ☐ May: Battle For The Alamo
- ☐ Jun: Custer's Ride To Glory
- ☐ Jul: Am West, Then & Now
- ☐ Aug: Wild West Shows
- ☐ Sep: Vaquero/500 Yrs Before CBs
- ☐ Oct: Capturing Billy
- ☐ Nov/Dec: Chaco Canyon

2010
- ☐ Jan/Feb: Top 10 WesternTowns
- ☐ Mar: Trains/Pony Express
- ☐ Apr: OW Destinations/Clint Eastwood
- ☐ May: Legendary Sonny Jim
- ☐ Jun: Extreme Western Adventures
- ☐ Jul: Starvation Trail/AZ Rough Riders
- ☐ Aug: Digging Up Billy the Kid
- ☐ Sep: Classic Rodeo.
- ☐ Oct: Extraordinary Western Art
- ☐ Nov/Dec: Black Warriors of the West

2011
- ☐ Jan/Feb: Sweethearts of the Rodeo
- ☐ Mar: 175th Anniv Battle of the Alamo
- ☐ Apr: Three True Grits
- ☐ May: Historic Ranches
- ☐ Jun: Tin Type Billy
- ☐ Jul: Viva, Outlaw Women!
- ☐ Aug: Was Geronimo A Terrorist?
- ☐ Sep: Western Museums/CBs & Aliens
- ☐ Oct: Hard Targets
- ☐ Nov/Dec: Butch Cassidy is Back

2012
- ☐ Feb: Az Crazy Road to Statehood
- ☐ Mar: Special Entertainment Issue
- ☐ Apr: Riding Shotgun with History
- ☐ May: The Outlaw Cowboys of NM
- ☐ Jun: Wyatt On The Set!
- ☐ July: Deadly Trackers
- ☐ Aug: How Did Butch & Sundance Die?
- ☐ Sep: The Heros of Northfield
- ☐ Oct: Bravest Lawman You Never
- ☐ Nov: Armed & Courageous
- ☐ Dec: Legend of Climax Jim

2013
- ☐ Jan: Best of the West/John Wayne
- ☐ Feb: Rocky Mountain Rangers
- ☒ ~~Mar: Arizona Rangers~~
- ☐ Apr: US Marshals
- ☐ May: Texas Rangers
- ☐ Jun: Doc's Last Gunfight
- ☐ Jul: Comanche Killers!
- ☐ Aug: Tombstone 20th Anniv
- ☐ Sep: Ambushed on the Pecos
- ☐ Oct: Outlaws,Lawmen & Gunfighters
- ☐ Nov: Soiled Doves
- ☐ Dec: Cowboy Ground Zero

2014
- ☐ Jan: Best 100 Historical Phtoos
- ☐ Feb: Assn. of Pat Garrett
- ☐ Mar: Stand-up Gunfights
- ☐ Apr: Wyatt Earp Alaska

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TRUE WEST

Bat & Brawl

Marshall Trimble is Arizona's official historian. His latest book is *Wyatt Earp: Showdown at Tombstone*.
If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu. Please include your email address and/or phone number.

America's last bare-knuckle prizefight took place in Richburg, Mississippi, on July 8, 1889. In the battle between undefeated champions, John L. Sullivan beat Jake Kilrain after 75 rounds. Bat Masterson served as the official timekeeper.

TRUE WEST ARCHIVES

Was Bat Masterson as handy with his fists as he was with a gun?

Jim Gaines
Orangevale, California

Bat Masterson lived and worked in a rough-and-ready environment of gambling, so he likely was good with his fists. Wyatt Earp certainly was, as Masterson reported.

He did love the sport of manly fisticuffs, and he served as a promoter and fight referee for many years. Right up to his death, he witnessed nearly every important heavyweight bout—many of which he wrote about during his tenure as a newspaper sports reporter. He also bet on the fights, although his biographer Robert DeArment says Masterson usually lost money on those bets.

Was abolitionist John Brown a good guy or bad guy?

James T. Lyddy
Park City, Utah

Folks have asked that question for more than 150 years, and support can be found for either side. He fought for a good cause through not-necessarily-good methods. Brown believed in violent insurrection to end slavery. He fought in "Bleeding Kansas," where he and his followers murdered five pro-slavery Southerners in what was called the Pottawatomie Massacre.

In 1859, Brown led a raid on the federal arsenal at Harper's Ferry, intending to turn the weapons over to slaves. The effort failed, and Brown was arrested, but 10 of his men were killed and several more were wounded. He was tried, found guilty and hanged. Most historians agree Brown's raid had a major impact on Southern secession and the Civil War.

What was the preferred mode of Old West travel—stagecoach or train?

Stace Webb
Wenatchee, Washington

Folks took a train whenever they could, as it was faster and more comfortable. The Butterfield Overland Stage from Missouri to California took about 25 days, while the railroad from Nebraska to California took only four days.

Although the rails were smoother than the bumpy roads, those ribbons of steel didn't go into a lot of out-of-the-way places. Stagecoaches were needed to reach those locales until the arrival of the horseless carriage in the 20th century.

Did cowboys actually use saddlebags?

Geneva Enright
Chandler, Arizona

Cowboys usually disdained saddlebags or other accessories, such as water bags or canteens, as they were too heavy to pack on a cow pony. Cowboys usually packed essentials—extra clothes, small personal items—in a canvas bag referred to as a "war sack." On roundups and trail drives, the cook or the bedroll wagon carried a water barrel.

Cavalrymen, on the contrary, were issued saddlebags in which they carried items such as currycomb and brush, a picket pin for staking out the horse, horseshoes and some horseshoe nails, some rations and extra ammunition.

What is Taos Lightning?

Mike Scott
Saugus, Massachusetts

Taos Lightning was a particularly spicy brand of whiskey concocted by mountain man Peg-Leg Smith and partners in 1824. From the early 1830s until his death in 1847, Simeon Turley, who grew and milled wheat on New Mexico's Rio Hondo (just north of Taos), sold the brew, which was known as *aguardiente* (fiery water). It was the drink of choice for the mountain men who used the town as a base for entertainment when they weren't trapping for beaver. The trappers claimed it was strong enough to grow hair on the hide of a Chihuahua and made one feel as if he had been struck by lightning.

This circa 1888 cowboy carries his duster over the rear of his horse, which appears to be partially covering a saddlebag.

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What can you tell me about Virgil Earp's time in Colton, California?

Joe Amason
Delano, California

While recuperating from wounds that had shattered his left arm after the December 28, 1881, ambush in Tombstone, Arizona, Virgil Earp spent two years with his parents in Colton, California. He also sought treatment from surgeons in San Francisco.

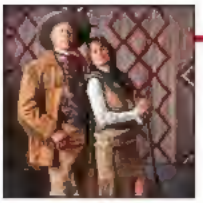
Despite having only one good arm, Earp was hired by the Southern Pacific Railroad as a guard during a right-of-way feud the railroad was having with a subsidiary of the Atchison, Topeka and Santa Fe Railway. The September 13, 1883, confrontation at Colton's Crossing (between Colton and San Bernardino) stopped just short of becoming bloodier than the Tombstone shoot-out.

For a brief time, Earp opened a private detective agency in Colton before he was elected constable in July 1886. A year later, he was elected Colton's first city marshal. He resigned in 1888, and he and Allie left Colton to move to San Bernardino. The house where they lived in Colton still stands, at 528 West H Street.

In this photo of Virgil Earp taken after he left Tombstone, Arizona, his left arm hangs useless, but fire still flashes in his eyes.

– COURTESY JIM EARLE –

What HISTORY HAS TAUGHT ME



Back in 2002, Jim Rodgers posed with his daughter Teal Rodgers-Henkel, also a champion mounted shootist, for *True West's How the West is Worn* department.

JIM RODGERS, SASS/CMSA COFOUNDER

After helping to form Wah-Maker Clothing Company in 1988, Jim Rodgers became interested in cowboy action shooting and cofounded the Single Action Shooting Society (SASS). He originated Winter Range in 1992 and became a cofounder of Cowboy Mounted Shooting Association (CMSA) two years later. He has won 16 overall CMSA and SASS World and National Mounted Shooting titles and is chairman of the board of CMSA. He and his wife, Lily, own a ranch in New Mexico and live in Arizona.

Arizona and Western history are synonymous since Arizona was basically the last frontier. The state's history is rich in Western lore—rich mineral deposits, boomtowns, famous gunfights, ranching, cowboys and the final years of the Indian Wars.

I grew up in Arizona dreaming of being a cowboy. I started riding when I was knee high to a short grasshopper.

During my school years, I worked as a cowboy on various Arizona ranches during spring and fall works. In the summer, I hired out to ranches to ride rope and doctor cattle for screwworms and to catch wild cattle.

As a native I fell in love with the West at a very early age. My Great-Grandfather William Bruce, who worked for Charles Goodnight, sparked my interest in the West by telling me stories of his trail driving days on the Goodnight-Loving Trail.

In the 1960s, I won both the NHRA National and AHRA World Championship Drag Races. I left the cowboy lifestyle for several years to work as a general manager of Bee Line Dragway near Mesa, Arizona, and Kansas City International Raceway in Kansas City, Missouri.

My daddy always told me to follow through and always do what you say that you are going to do.

History has taught me good insight in what to expect from people and situations.

I learned everything I know about horses from personal experience, and I have never been afraid to ask questions of those who were more knowledgeable than me.

The best movie Western is 1970's *Monte Walsh*.

I wish that I had a dollar for every time I thought I knew something, but didn't.

My favorite place in the West is Central Arizona and the Gila River Watershed.

Horses and guns are important to American history because without either one of them, we would not have this great nation.

My only regret is that I didn't become smarter sooner.

Young people in the Western lifestyle today should be proud of their heritage and remember hard work and integrity pays good dividends.

Show me the open highway, and I will digest the wonderful beauty of our great nation.

The best part of being on the road is it has given me the opportunity to see this great country up close. I've been in all 50 states, most Canadian provinces and Mexico. The American West is the crown jewel of the United States.

The survival of our Western tradition relies upon our ability to create an interest in our Western culture and the values that we hold. The appreciation of our Western heritage must be taught. Integrity and honesty is the true "Cowboy Way."

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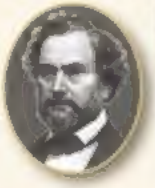
Lt. Silas Bent & Samuel Colt



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